

THE ATHENÆUM

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No. 1501.

LONDON, SATURDAY, AUGUST 2, 1856.

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BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.—THE NEXT MEETING will be held at GUILDFORD, commencing on August 6, 1856, under the Presidency of Professor Daubeny, M.D. F.R.S. &c. The Reception-room will be in the Rotunda, Montpellier. Notices of Communications intended to be read to the Association, accompanied by a statement whether the author will be present at the Meeting, may be addressed to John Phillips, M.A. F.R.S., Assistant General Secretary, Magdalen Bridge, Oxford; or to Capt. Robertson, Richard Bannish, Esq. F.R.S., and J. West Hugall, Esq., Local Secretaries, Cheltenham. JOHN TAYLOR, F.R.S., General Treasurer, 6, Queen-street-place, Upper Thames-street, London.

ART-UNION OF GLASGOW.
EXHIBITION OF PRIZE PAINTINGS.
ADMISSION FREE.

The Exhibition of Paintings and other Works of Art purchased for distribution amongst the members of this Society, for the present year, WILL BE OPEN on MONDAY the 11th of AUGUST, at the GALLERY of the OLD WATER-COLOUR SOCIETY, 3A, Pall Mall East.

ROBERT ALEXANDER KIDSTON,
Acting Secretary,
Art-Union of Glasgow.

ARUNDEL SOCIETY.—The Seventh Annual Publication is now ready for Members who have paid the Subscription for 1855, viz.:

1. Four Wood Engravings from the Frescoes of Giotto in the Arena Chapel, Nos. 23-26.
2. Notices of Sculpture in Ivory, &c., containing Mr. M. Doby Wyatt's Lecture of June 28th, and Mr. Oldfield's Catalogue of the Fac-similes of Ancient Ivory Carvings in the Society's Collection, with Nine Photographs by J. A. Spencer, in a cover designed by Mr. D. Wyatt.

N.B. The Fac-similes may be seen at the Office, and in the newly-arranged Court next the Italian Court at the Crystal Palace, and are sold, in Classes, to Members and the Public.
Annual Subscription, 12. 1s.
94, Old Bond-street.

JOHN NORTON, Secretary.

MANCHESTER PHOTOGRAPHIC SOCIETY.

The Council have great pleasure in announcing that their First ANNUAL EXHIBITION will take place EARLY IN SEPTEMBER, in connexion with the Opening of the New Buildings of the Manchester Institution. Each Member requiring information is requested to apply to ARTHUR NEILD, Esq., 6, Nicholas-street, Manchester. J. SIDEBOTHAM, Hon. Sec.

19, George-street, July 23.

LADIES' COLLEGE, 47, Bedford-square.—THE MICHAELMAS TERM will COMMENCE for the COLLEGE, on MONDAY, the 13th of OCTOBER; for the SCHOOL, on THURSDAY, the 2nd of OCTOBER. Particulars may be had on application at the College.
J. MARTINEAU, Hon. Sec.

PREPARATION for the UNIVERSITIES, ARMY, and CIVIL SERVICE EXAMINATIONS.—The Rev. T. M. DICKSON, M.A., of Clare College, Cambridge, Head Master of the Grammar School, Servick-upon-Tweed, (late Curate of St. Thomas, Cheltenham),—Each Member requiring information is requested to apply to ARTHUR NEILD, Esq., 6, Nicholas-street, Manchester. J. SIDEBOTHAM, Hon. Sec.

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MR. CARL ENGEL begs to inform his Friends and Pupils that he will RESUME his LESSONS on the PIANOFORTE and the Theory of Music, the first week in August—5, Abbot's Villa, Addison-road, Kensington. July 23.

PRELIMINARY ANNOUNCEMENT.
BRADFORD TRIENNIAL MUSICAL FESTIVAL, 1856.

Will be held in ST. GEORGE'S HALL, TUESDAY..... August 27..... THURSDAY..... August 28..... WEDNESDAY..... August 29..... FRIDAY..... August 30.....

PRINCIPAL VOCALISTS.
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TUESDAY MORNING, August 28th.
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WEDNESDAY MORNING, August 29th.
COSTA'S ORATORIO, 'ELI.'
(First time of performance in Yorkshire.)

THURSDAY MORNING, August 28th.
HANDEL'S ORATORIO, 'THE MESSIAH.'

FRIDAY MORNING, August 29th.
SELECTION DAY.

GRAND MISCELLANEOUS CONCERTS on TUESDAY, THURSDAY and FRIDAY EVENINGS; consisting of MR. CANTATAS, 'ROBIN HOOD,' by J. L. HAYES; and 'MAY-DAY,' by G. A. MACFARREN, composed expressly for this Festival; also, Grand Symphonies, Overtures, Selections from Operas, Madrigals, Part-Songs, &c. &c.

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SAMUEL SMITH, Chairman.

EXHIBITION of ART-TREASURES of the UNITED KINGDOM, to be OPENED at MANCHESTER, in MAY, 1857.

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His Royal Highness Prince ALBERT.

President.
The Earl of ELSMERE, K.G., Lord-Lieut. of Lancashire.

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The Executive Committee respectfully invite communications from possessors of Art-Treasures who may feel interested in the success of a scheme which aims at the worthy illustration of the Art-wealth of the United Kingdom.

From the known catalogues of the resources of the country, thus extended, the Committee propose, with the assistance of officers of acknowledged competency, to make such a selection as will enable them to place before the world an Art-Exhibition not less valuable to the student from its chronological arrangement, than attractive to the public from its beauty and completeness.

The Committee do not desire to elicit from manufacturers specimens of their productions either for competition or sale. The Exhibition Building will be erected on a site adjoining the Botanic Gardens, distant about two miles from the centre of the city, and quite free from atmospheric impurities. Great consideration has been given to the mode of lighting the halls for the display of Pictures and Sculpture, and every precaution will be taken to protect the Works of Art from injury.

In all cases where desired by the owners, the Committee will insure the Art-treasures contributed.

There will be railway communication from all parts of England direct to the Exhibition Building, and contributions will be received from, and returned to, their owners free of expense. Communications may be addressed to the Chairman, 100, Molesley-street, Manchester.—By order of the Executive Committee,
CHARLES H. MINCHIN, Secretary.
Offices of the Exhibition, 100, Molesley-street, Manchester.

CONVERSAZIONE.—TO SECRETARIES.

The Advertiser has a very interesting OPTICAL INVENTION, which he would be happy to exhibit on any Conversations or numerously-attended Soiree, in Town or Country. The Exhibition would in all cases be FREE, as the Advertiser wishes to make the invention generally known. Secretaries and others wishing to secure the Exhibition for their Meetings, are requested to send particulars to T. H. C. 13, Bayham-place, King-street, Camden Town.

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REVIEWS

Kars and our Captivity in Russia: with Letters from Sir W. F. Williams, Bart., of Kars, K.C.B.; Major Teesdale, C.B.; and the late Capt. Thompson, C.B. By Col. Atwell Lake, C.B., One of Her Majesty's Aides-de-Camp. Bentley.

LONDON is getting tired of the Heroes of Kars. At the flag end of a season, when the thermometer stands at eighty-eight, and the debility of much dancing, discussion, and excitement is in the air, they rush into our drawing-rooms, cut out the Indian princes and other lions of the day, and demand from us a most fatiguing amount of notice.

"If I shall have been so fortunate as to impress on the minds of my fellow countrymen that the Turkish soldiers, if well officered, are equal to any troops in the world,—and that our late foes, the Russians, are a generous and hospitable people,—I shall have satisfied my own expectations." So says Col. Lake in his Preface; but the book seems to have another aim. In it we find less about the Turks and the Russians than about the Heroes of Kars. Scarcely a word of praise is vouchsafed to that Mushir—commander of the armies of Asia—who, seeing the superior military abilities of Col. Williams, had the rare courage and self-denial to allow his guest to exercise the real military command. Not one word is given to General Guyon, the intrepid English soldier who rallied the routed forces of Kurak Deri and put the fortress of Kars into an attitude of defence. But, instead, we have a good deal about the genius, the beauty, the heroism, the successes, the amusements of the Heroes of Kars. Everybody compliments everybody.

General Williams and his comrades have done a fine thing; England has been swift to acknowledge their merit; and the warmth of their reward should have made them liberal, and even generous, towards the claims of those who have been less fortunate, though not less meritorious. We are sorry to find in the published works of the Heroes of Kars few traces of liberality or generosity. They seem unconscious of everything going on outside the walls of their petty Armenian fortress. They consider themselves the lords of the war. All other names and fames are sunk in their narratives,—as if the conflicts in the Baltic and the Black Sea were nothing but incidents in the blockade of Kars. When they venture—on rare occasions—to refer to a contemporary, not one of themselves, and not connected with the Foreign Office, it is almost invariably in a tone of disparagement. One of them, obviously without knowledge on the subject, pronounces the charitable opinion that most likely Omar Pasha's colonels are all rogues. Omar Pasha himself is threatened with a splash of depreciating ink. Where liberality is shown, it is towards official superiors. Lord Clarendon is bespattered with praise; Lord Clarendon's subordinates are also lauded to the echo. The book could scarcely have been more fulsome had it been composed by an aspiring floor-sweeper of the Foreign Office.

Perhaps the most conspicuous injustice of the Heroes of Kars is their silence with regard to the great merits and unrewarded services of General Guyon. Col. Lake carefully conceals the name of this officer. "The position of Kars is strong and to some extent tenable. . . . In the condition in which we found it, it is questionable whether they could have held it for three hours," says Col. Lake, in a paragraph

which will call down vigorous denials from military men who know the Armenian frontier. "Suffice it that, with the able assistance of Capt. Thompson, I did all that lay in my power to make the place impregnable." General Mouravieff will smile at such a boast should his eye ever meet it. No man, we believe, knew more about Kars—its past state and its present state—than Mouravieff; for he had served against it in the war under Paskievitch, and was so well informed by his spies that he knew the position of every gun and the strength of every breast-work; yet, although this renowned soldier lay at a few hours' distance, master of a fine army and a matchless siege-train, he required months of preparation before he ventured to appear under the walls of Kars. No doubt, Col. Lake and Capt. Thompson strengthened the defences of the fortress, and defended them most nobly when they were assailed, but it is equally clear that the place had been prepared to their hands by General Guyon and the Hungarian officers who served with him, and who were most ungratefully set aside, and are still ungraciously ignored out of deference to our ally "to a certain extent." The Heroes of Kars, having no fear of Austria before their eyes, would have won golden opinions from the public and the profession, by showing themselves jealous for the fame of a brother officer who is most unjustly neglected. They have not shown the generous ardour of soldiers, but have added their silence to the neglect of the Foreign Office. We record such a fact with regret.

With this notice of what Col. Lake's volume omits to narrate, we turn to its contents and find them of various and unequal interest. Capt. Thompson's letters are excellent—frank, joyous, hearty, sparkling with life and courage; but the best letters in this volume for dash and energy are the letters written by General Williams. They go off like musketry. A few extracts from these letters will interest our readers,—who will, of course, remember that they were written in the midst of fierce excitement, when strong language is construed by help of the moral heat. The first paragraph is dated Kars, September 28, 1854.—

"I got here on the 25th, and have been employed by day in seeing and counting the troops, and by night in writing my reports on them. Sandwith joined me a day out of Erzeroum, and is a great comfort. The rascality and peculation here pass all bounds; instead of 30,000 regulars, there are about 16,000; fancy the robbery! I have counted everything, man and cartridge. The men are naked, but I trust all my reports from Erzeroum and Kars will open the eyes of England, France, and the Turks at Stamboul. The army, except Tahir and his artillery, behaved most infamously. I hope to get him promoted. The INFANTRY would not form square, and were cut down to the tune of 'Amàn Amàn.' The CAVALRY would not approach the enemy!! and here these rascally Pashas are smoking and drinking sherbet."

A fortnight later General Williams writes again.—

"I rest not night nor day to bring all the various thefts and wants of this army to the knowledge of the Allies. Never was there such an Augean stable to clear out—a remnant of 17,000 half-naked troops with a muster-roll of 30,000—and no preparation made either at Erzeroum or Kars for their winter-quarters. This was the picture. I have personally seen to all, and afterwards written my various reports to be copied in triplicate by my aide Zohrab and the Doctor, who also assists me. By the time that Ismail Pasha arrives all will be ready for the troops should snow or rain fall and winter set in (as it sometimes does) early. Believe me this is the faithful picture of Kars, and of all Asiatic Turkey. I have told the sad tale both in despatches to Lords Stratford, Clarendon, and

Raglan, and recommended that the fine-turbaned heads who thus laugh at the Sultan's firmans and Europe's credulity should be sent through the snow to Constantinople. And yet Lord — writes to the *Daily News* to 'Abstain from interference in the interior affairs of Turkey,' and adds, 'let us not add our fanaticism to that of the Turks.' Does he call the protection of the unhappy Christians 'fanaticism'—and the taking the most thorough and unmistakable pledges from these brutes 'fanaticism'? Towards the public this is not the time to express such sentiments, but wait till Russia is humbled (in a sea of blood for us poor English!) and then we shall see what our statesmen are made of. I hope I may be alive and in London to bestir myself in the good cause."

There is a fury in the words which follow like the echoes of thunder.—

"By going to Kars and finding the army with a disgraced general at its head, I seized the reins, rectified the muster-rolls, got bread and meat instead of black dough and carrion for the poor soldiers, visited their cook-houses at day-light and dark, brought to light the theft of 12,000 great coats by the Colonels, exposed the drunkenness of the superior officers (which might have enabled the Russians to bayonet us in our tents, if they had been so inclined), cleansed the hospitals and town, and turned out the rascally Pashas from places where two hundred and fifty men are now comfortably housed, aye, three hundred in some. Here, last winter, they drank and caroused, whilst the garrison, of nearly 30,000 men, were packed like herrings, in unventilated dens, and consequently 10,000 died of typhus—THERE are their graves, poor fellows, and HERE is no romance of the 'Hostage of Kars.'"

A few notes on the great repulse of the 29th of September, written by the English General in the evening of the battle-day, are welcome.—

"This has been a glorious day for the Turkish arms. The Russian army attacked the heights above Kars, and on the opposite side of the river, at day-dawn; the battle lasted seven hours and a half, when the enemy was driven off in great disorder, leaving 2,500 dead in front of our intrenchments, and about 4,000 muskets; his numerous wounded were carried off during the fight. Let no one say in future that Turks will not fight if they are properly cared for. Colonel Lake, Major Teesdale, and Captain Thompson behaved splendidly. Teesdale was hit by a piece of spent shell, but not even his clothes torn. Churchill, as well as Zohrab and Mr. Remison, the two interpreters, behaved most gallantly. We are burying our dead, and must do so for the Russians. All our *tumbrils* and *pouches* have been refilled, and ready for Mouravieff, whenever he does us the honour to repeat his visit. Nobody has thought of cholera to-day. We lost 700 killed and wounded."

Five weeks after the victory—the Russians still holding their ground with a tenacity quite British—General Williams writes again:—

"The enemy has taken down his tents and huddled himself; the nights are now getting frosty and biting. I hope we shall yet bother Mouravieff, but depend upon one thing, we will stick to our posts like 'bricks.' We want *cheers* from England,—*hated* from Russia,—but *pity* from no one. There is not a long face at my table; we laugh, and joke, and trust in Providence. All our recent posts have been captured by the enemy, I mean those from Erzeroum and England; and we are consequently in utter darkness as to political and domestic intelligence. If snow falls it will greatly embarrass the enemy; but, at the same time, interfere with the advance of our succouring armies. Let the worst come, we have saved Asia; for no army can, at this season, advance towards the south without imminent risk of being buried in snow."

These are the last words of the General. But it were idle to blink the question, which military men on the Continent are now discussing with eagerness, whether, had the war continued, Asia was saved. We will not affect to pronounce on a military point; but we may record the fact, that French military critics assert that

the last few weeks of the defence of Kars, like the celebrated charge of Balacava, however glorious as a proof of courage, was in point of science a mistake. In the beginning of September, say these critics, it was already clear that Kars could not be saved: indeed, General Williams inferentially admits so much: and the problem was to save the army. The victory of the 29th of September enabled the army to retire. Col. Lake says so in so many words; and the assertion of military critics is, that although the fortress was lost the army might—and should—have been saved. General Williams allowed Mouravieff time to restore the cordon, and then he lost both fortress and army, leaving the road open to Erzeroum and Constantinople. Had the war lasted another summer, the effect of this disaster would probably have been felt in thousands of English homes.

After the surrender, the Russians behaved admirably.—

"The Russian kindness and hospitality were not proffered to us alone. When a form had been solemnly concluded between General Mouravieff and the Turks, in which they gave up their colours to him, they were marched into the camp, and regaled with bread and soup which had been prepared for them. Some of the poor famished creatures ate so voraciously that even this simple fare was fatal to them, and they died of reptition in a few hours. Our temptation to indulge was greater than theirs; for, at 5 p.m., we were entertained by General Mouravieff at his own quarters, in the most sumptuous style. The banquet had its skeleton as of old,—for, outside the quarters where we were feasting, waved the captured banners we had so long defended. Amidst the gaiety of conversation, and the, to us, unwonted inspiration of the wine-cup, some sad thoughts of our new condition would intrude; some anxious yearnings after home, and those most dear to us; some disquietudes as to the conduct of courts and cabinets on the question of peace or war. If there was anything calculated to chase away such gloomy associations, it was the hearty and pleasant manner of our host, and the interest he displayed in all that had occurred at Kars. He seemed much annoyed when I told him that I had destroyed the plan I had made of the fortifications, under the impression that I should not be permitted to keep it. 'One of my engineer officers is going to make one, and you shall have a copy of it,' he said. Nothing could exceed his courtesy and kindness to us all: Teesdale and myself he thanked warmly for our efforts to save the wounded Russians on the field of battle from the ferocity of the Turks. Of our defence of Kars he spoke almost rapturously; and his eyes were suffused with tears when he remarked that, although the bodies of our men were emaciated from the sufferings they had undergone, their eyes were bright, and sparkling with courage and animation. The officers, after dinner, crowded round us, eager to learn whatever they could of the long defence, and insisted on our going to their tents with them to drink champagne."

General Mouravieff, a very eminent Russian soldier, has become, in England at least, as popular as almost any other hero of the war, French or English: he is a vast favourite with the heroes of Kars; and our readers may like to see a veritable letter from his hand.—

"Tiflis, June 3rd, 1856.

"Dear General Williams,—I had the pleasure of receiving your friendly letter dated 17th May, and was very glad to hear of your safe arrival at St. Petersburg. However happy may have been your travel through Russia, which I sincerely rejoice at, so long a journey is never deprived of fatigue and many privations, unavoidable even for a man so accustomed to travelling as you are; it was therefore very satisfactory for me to hear you safe at the term of your voyage. I could not doubt a moment of the distinguished reception you were sure to meet from our Emperor; your character and your renown could not but be honoured by a sovereign who esteems real merit in friend and foe. For my part, although I cannot but refuse to accept the terms of generosity and humanity, which you apply to my conduct

towards yourself and your countrymen, whom I met at Kars, my behaviour was no other than that which every one, at my place, would have held. I hope and feel convinced, that yourself and each of your countrymen were sure to meet with such feelings of regard and esteem towards an adversary who deserved them, as to render any praise, whether private or public, what may be termed mere courtesy. I shall always be happy to remember the time I passed in your company, and shall be glad if I am found correct in telling you, before your departure from Kars, that whatever might be the fatigues or the accidents of a travel through Russia, I suspected you would carry off to England an agreeable remembrance of your stay in our country. I feel very gratified in reading in the newspapers, and in hearing from yourself, that your Queen honours you with a graceful testimonial of her satisfaction. I shall be very glad to receive the photograph of you and your Kars companions' portraits, which you kindly promise to send me, and hope to receive good news of your arrival in England. I received a few days ago a letter from Col. Lake, dated Penza, which he appears to have safely reached with Capt. Thompson; he writes on the eve of his departure for home: I was likewise happy to hear that he felt satisfied with his travel through Russia, though it may probably have been, owing to the season, still more fatiguing than your own. I left my family at the mineral baths of Piatiorsk about a fortnight ago, and will take occasion of the first letter I write to remember you to my wife and daughter. Please to give my best compliments to Teesdale, and believe me to be, dear General Williams, ever most sincerely yours,
N. MOURAVIEFF."

"The Right Hon. Gen. Williams, Bart., &c. &c. &c."
All honour to Mouravieff—the Muscovite Sydney! As we are quoting a letter from the Russian General of the Caucasus, our readers may be glad to peruse a letter from his mysterious mountain adversary—Schamyl. It is addressed to General Williams, and relates to the liberation of three Russian ladies who had been captured by his mountaineers.—

"In the name of God the merciful and clement. From the slave of God, Shemouil, to the illustrious and honourable Col. Williams, Commissioner in the army of Anatolia. 'Imperishable may his eminence and dignity be.' We received your letter, and understood its purport and meaning. We rejoiced to hear of the successes of our ever-victorious arms over our virtuous enemies, and the prostration of their pride in every engagement that has taken place. May the Lord be praised! After that, we thank you for the notice you take of our dignity and honour, and for giving us a place amongst worthy men; and though we may not be that in truth and reality, God forbid that we should do anything which might be considered disgraceful by the Mohammedan laws or by the exalted government. We had liberated the women (Princess Tchertchevadze and her companions) before the arrival of your letter, and had you been acquainted with the true circumstances you would not have found fault with us; for everybody knows that we are always humane; that we expend our breath in reciting the holy words of the Lord of the Creation, and scorn the enmity of the infidels our foes. Our great solicitude and prayer to the Almighty is the pleasure of making your acquaintance, and we never had that opportunity until now. It may be that God the all-gracious will grant us this favour.
(Sealed) "SHEMOUIL."

"Friday, the 12th of the month of Redjeb, 1271."
Col. Lake's account of his captivity will not detain us. It is lifeless as a log or a merchant's diary. Scarcely one bright paragraph shines along the page. The best sentence is that in which his first night as a prisoner is pictured to the imagination.—

"My feelings on retiring to bed I shall not easily forget. I was pervaded by a calm sense of security,—an absence of the trying responsibility which had, for months, become a habit of mind. The thought that there were no longer any risks or terrors to be endured—and that NIGHT, even in the camp of an enemy, might bring repose—that I should no longer be aroused from my short sleep by the uncertain sounds of an attack, the roar of cannon, or the rattle of musketry,—this pleasant vacuity from fear and

care lulled all my senses like a gentle opiate—and I soon fell asleep. These sensations, however, soon proved to be very deceptive. What had become almost a normal state of mind and body was not to be shaken off in a day. I cannot say that I experienced the *agry somnia*, for I never was in better health in my life; but every slight sound awoke me, and what sleep I had was disturbed."

The incidents of the journey through Russia have few points of interest. Col. Lake speaks more favourably of the country than other travellers,—less formally protected by the government. But we attach little weight to his testimony. Mouravieff's letter leads us to suspect that orders were given to exhibit Russia to the prisoners of Kars on the sunny side.

The Lost Solar System of the Ancients Discovered. By John Wilson. 2 vols. Longman & Co.

Two handsome octavo volumes, of 500 pages each, written by a man of very decided information and unbounded appetite for arithmetic, at an obvious expense of years of toil and thought, may seem to demand some exposition and analysis, and to claim a more prominent place than can be given in "Our Library Table," which engulphs so many smaller efforts. We give the place; but, as to exposition, we reserve what we have to say until we have made a few remarks on the state of things which allows so singular a production as the one before us.

There are three ways in which a book may be produced. The first is by the capital of a publisher, who undertakes the risk, and who must be considered as implying an opinion that the book has a chance of finding readers: of course by readers a publisher means buyers. It is on this portion of our literature for the most part that we should wish foreigners to form their opinion of our intellectual growth. For publishers now-a-days are not like Bernard Lintot, who gave out the sheets of Lucretius to a paid adviser to see whether the translator really had been at Lucretius, and not at Tasso or any other. There are many subjects on which they have a good guess what a book contains; but they are sometimes completely taken in. It was a publisher who ventured on 'The Creed of St. Athanasius proved by a Mathematical Parallel,' in which, the Three Persons being represented by

$$\alpha, m\alpha, \alpha^2,$$

such curious antics were performed with the symbols as left the mathematician quite at a loss to say whether the parallel was jest or earnest.

The second mode of producing a book is by subscription. And here, again, there is some check. A list of subscribers is not easily got together without a moderate number of them knowing that the book has a colourable likeness to what it pretends to be. But this is not a rule without exception. Not many years ago a great many naval officers and the Naval Club paid their subscriptions for a book on the magnetic needle. When it came out, they found it was called 'The Triumphal Chariot of Friction,' and that it set forth that, whereas the Creator had made seven spheres of matter—all moral—Leviathan, or Lucifer, feloniously churned three of them into physical matter. From this, by remote deduction, the author arrived at his theory of magnetism.

The third mode is by the author standing the expense of the book, and intrusting it to a publisher to sell for him on commission. It is in this way that most of the books are produced which embody the author's theory on a matter which excites no interest, and will obtain no followers. Nevertheless, it sometimes occurs

that works of the highest character can appear in no other way.

It occasionally happens that books written to display some peculiarity of system—or, as the wicked say, *crotchet*—of the author turn out to have a value of their own, from the very great number of well-indexed and well-referenced facts which they contain. We remember being much struck by seeing among the books of reference in the Museum reading-room the *Anacalypsis* of Godfrey Higgins. Never was there more wildness of speculation than in this attempt to lift the veil of Isis. But thousands of statements, cited from all quarters, and very well indexed, apparently brought the book into such demand as made it convenient that it should be in the reading-room itself.

Mr. Wilson's work is as surely a speculation of his own in the pecuniary as in the literary sense. Our readers will expect, after all this prologue, that we should give some account of the lost solar system. We answer, that we know no more than they do what it is. The book has no preface, no introduction, no summing-up at the end, and no index. The table of contents looks like that of a work on antiquities. The volumes are full of ancient mythologies, obelisks, pyramids, and calculations of dimensions. If there be any solar system in this undigested mass of data, the author has determined nothing but its numerical constants. It seems to be intended to show, by calculations upon obelisks, &c., that the ancients, whether in Chaldaea, Egypt, Mexico, &c., endeavoured to preserve their astronomical data in the dimensions of their buildings. The book is unceasing arithmetic, interspersed with mythological learning; and the connexion of the two is, to us at least, inscrutable. The anonymous prototype of Joe Miller, whom men once called Hierocles, gave the story of a man who had a house to sell, and carried about a brick as a specimen. We can do nothing else with the fabric before us: it consists of loose bricks, such as the following:—

"The content of the pyramid of Cheops in cubic feet

$$= \frac{1}{3} \text{ area base} \times \text{height}$$

$$= \frac{1}{3} 746^2 \times 456 = 84590432.$$

The magnitude of the earth being to that of the sun as 1 : 1328460. Then $84590432 \div$ by 1328460 = 64 cubic feet for the magnitude of the earth compared to the content of the whole pyramid, which represents the magnitude of the sun; and 64 cubic feet = 4 feet cubed = a cube having the side = 4 feet. Coutelle says the stones of the pyramid seldom exceed 9 feet by 6½. Supposing the breadth to equal the depth, then the content of such a stone will = $9 \times 6\frac{1}{2}^2 = 380$ cubic feet, and $64 \times 6 = 384$; so the stone of 380 cubic feet would = 6 times the magnitude of the earth = 300 times the magnitude of the moon; for the magnitude of the moon is to the magnitude of the earth as .02 : 1, or as $\frac{1}{50}$: 1. Thus the magnitude of the earth would be represented by a cubic stone having the length of the side = 4 feet, or content = 64 cubic feet. The magnitude of the moon would be represented by a cubic stone having the length of the side = 1.08 feet, or content = 1.28 cubic feet. The magnitude of the sun would be represented by the content of the whole pyramid, which equals nearly 70,000,000 times 1.28 cubic feet, or 70,000,000 times the magnitude of the moon. Such is the relative magnitudes of the two most conspicuous of the heavenly bodies as seen from the earth."

This work is a singular illustration of publication on the author's own account, not so much by its extraordinary theory, as by the more extraordinary mode of composition. Had its appearance depended in any measure on the will of another, some degree of licking into shape would surely have been insisted on. As it is, all the pains are lost. If the theory and the arithmetic were thrown away, a pleasing book of gossip on antiquities would still remain.

We are sorry that we can say no more for an author of so much learning and diligence; but so it must be. The work is all parts and no whole.

The disposition to discover numerical knowledge of physical points hidden in the old buildings, especially of Egypt, goes back a century or two. By the pyramids one speculator has ascertained that the ancients knew the dimensions of the earth; another that they had squared the circle; and now Mr. Wilson finds that they gave the size of the sun. We confess that we are not quite unprejudiced in this matter. We incline towards an author who has a little theory of his own. He opines that the pyramids are depositories of political learning. In the three great ones he sees King, Lords, and Commons; in the smaller ones, Courts of Law. He has some curious notions about the meaning of these buildings considered as mummy-holders. He utterly repudiates the conjecture of a celebrated writer that the House of Commons is to be looked for in the number of the Beast, 666; namely, 658 members, with the absolutely essential officers. But he will go into no detail; though he is prepared to settle the appellate jurisdiction, the abolition of the ecclesiastical Courts, and all other questions, on much more luminous considerations than any he has seen brought forward in the Houses. He will not divulge his theory until he finds a publisher who will take all the risk, and speak handsomely on ulterior points. He is not going to say *Populus me sibilat*, until he can carry on the quotation. If the Longmans or Murray will consult Horace, and take the hint, we shall be happy to put him in communication with them.

Mr. Wilson needs a supplement in which the arithmetical conclusions he arrives at shall be tabulated, and general deductions given. We do not say we are by any means sanguine of being brought nearer to his faith by such a supplement than we are now. But at any rate we should, perhaps, be able to give a reason for our unbelief.

It is, of course, possible that the ancients, from China to Peru, may have had one solar system, and that they may have recorded it in their monuments. It is possible that Mr. Wilson may have detected it. But that system can hardly be more obscure on the obelisks than in the pages of Mr. Wilson's book; which book is aptly symbolized by its own vignette—a Sphinx without an *Œdipus*.

History of the French Revolution—[*Histoire de la Révolution Française*]. By Louis Blanc. Vol. VIII. Paris, Langlois et Leclercq.

THE curtain, in this eighth act of a great drama, rises to discover Louis the Sixteenth conversing with Malesherbes in the Temple. He has been reading Tacitus, with that intermittent insensibility which was one of his characteristics. Hearing from Malesherbes that he was to appear, in a few days, at the bar of the Convention, he prepared with his three counsel the completion of the defence they were to offer, in his name, to the charge of conspiracy and treason. It is reported by Malesherbes that Deseze, the young advocate of Bordeaux, composed so touching a peroration, that it made his colleagues weep when it was read over to them; but the King interfered, and would not allow it to be publicly pronounced. From this point M. Louis Blanc traces the closing career of Louis the Sixteenth in a narrative at once critical and picturesque. The readers of M. de Lamartine's 'History of the Girondists' will not require to be told that it is a book of little historical value, though abounding in rich displays of style; but it is here shown that many of the scenic elaborations are purely fictitious,

—while even M. Michelet and other writers, more earnest and more laborious, are convicted of absolute and serious errors. It is this that confers upon M. Louis Blanc's history its unique importance. It is the one full, fair, and reliable narrative of the French Revolution. The French language contains no other.

The new volume is more dramatic than its predecessor: the story is more personal, more eventful, opens upon a larger stage, and brings to view a greater variety of characters and scenes. It embraces the close of the King's trial, his condemnation, and death;—the debates in the Parliament of London, and the Convention at Paris;—the great schism of the political clubs;—the insurrection of La Vendée, with all its attendant horrors;—the royalist initiation of terror,—the treason of Dumouriez,—the formation of a Committee of Public Safety,—the imprisonment, trial, and triumph of Marat,—the brief annals of the Council of Twelve,—the fall of the Gironde,—and the first menaces of a civil war. The History sweeps on rapidly, grandly, obliterating numbers of fabulous anecdotes, reversing many views that have been popular for half a century, widening and brightening as the Revolution approaches the climax—where it disappears, for a time, amid the wars of Europe.

Among the traditional anecdotes of Louis the Sixteenth's imprisonment is one to the effect that he was not permitted to shave, or to be attended by a dentist; and that Marie-Antoinette, her daughter, and her sister-in-law were forbidden the use of scissors, even to pare their finger-nails. These fragments of prison gossip are set aside by the documentary narrative, which proves that the King, being inconvenienced by the length of his beard, and having an objection to be shaved by a barber, was allowed the use of a razor, though, of course, as an attempt at suicide was possible, he was watched, as prisoners invariably are. Moreover, after his conviction no opportunity was afforded him of anticipating the death to which he had been condemned.

For a description of that death, a paraphrase of Goldsmith's account of the execution of Charles the First has usually been adopted. The silence, the composed pallor, the martyr-like serenity, the proud air of innocence, attributed to the dying English king, have been attributed in almost identical terms to the dying French king. The point is not, intrinsically, of much importance, since the demeanour of a condemned person affords no evidence on the question whether or not he deserved his punishment; but it is essential, for the sake of the purity of history, to get rid of servile anecdotes and post-mortem flatteries. M. Louis Blanc, who treats the memory of the French king with a tenderness scarcely to have been expected, seems to have been only anxious to place the event of his execution in a clear, uncoloured light,—and for this purpose has to dispose of many exaggerations and even of many positive mistakes committed by his predecessors and contemporaries. Thus, instead of Danton proposing to the Convention an intricate series of questions, with the object of saving Louis the Sixteenth by creating a division of opinions, it is shown that Danton has been confounded by Michelet and Lamartine with Daunon. Again, an elaborate picture has been drawn of the aspect of Paris while the Convention sat to determine the fate of the King:—

Is it true [says M. Louis Blanc], that to intimidate the judges, and to engrave on every heart the inexorable words *His Death or Thine!* the Hall of the Convention had been surrounded with all that could render it terrible, by terrifying its members—that arms were ringing and glittering at the doors—that cannons were brought up, with lighted matches ready

—that an innumerable multitude was thronged together—that patrolling this mighty concourse were men in red caps, with hoarse voices and atrocious gestures—living images of assassination—gesticulating round the court, and shouting for a sentence of death?—Instead of this, Paris was completely tranquil—the artisan classes were at work—the electoral assembly sat almost as if no Convention were in existence—a friendly festival was in preparation—scarcely thirty persons had collected about the doors.

With reference to the incidents of the execution, Louis the Sixteenth, it is true, had carefully studied the last moments of Charles the First, had repeated aloud his last words to Bishop Juxon, and had preserved that stolidity of demeanour, which accompanied him when he compared Livy with Tacitus, on his way to trial. It appears true also, from the testimony impartially collected by M. Louis Blanc, that he proceeded to the scaffold without shrinking.—

The condemned man traversed the inner court on foot. At the entrance of the external court, a green carriage was waiting, with two gendarmes holding open the door. Louis entered; his confessor taking a seat by his side, and the soldiers mounting in front. The signal is given, and the *cortège* moves on. It was a mournful scene. From the prison to the place of death was ranged a double line of pikes or guns, borne by men who, in their immovable silence, seemed like armed statues. The weather was cold and misty. A leaden stillness, only once broken at the gates of the Temple, by a cry of "Mercy! mercy!" uttered by the trembling voices of some women, reigned along the entire line of march. Here and there, a few shops were half open; everywhere the shutters were closed. For the foot-passenger there were no means of issue; nor was a single carriage in those streets, except that one which tolled on amid universal silence, bearing the unhappy one then called Louis the Last!

The General Council and the Convention were sitting.—

Meanwhile the funeral carriage advanced—advanced without pausing. Seeing it approaching, a young girl fled from a door. The *cortège* had to pass upon its way not far from Duplay's house. Now, on that morning, Duplay had closed the great gates, and when Éléonore inquired his reason, Robespierre had said, with a preoccupied air, "Your father is right. Something will pass by which you ought not to see."

Inside the great carriage, however, some hope still lingered. The King and his confessor, even when they drew near to the guillotine, believed vaguely in a possible rescue. There had, indeed, been a plot to intercept the justice of the Convention, but the implacable vigilance of the party in power defeated it. Of five hundred men who had bound themselves by a vow to deliver Louis from death, only twenty-five were able to reach the place of rendezvous.—

At ten minutes past ten they reached the foot of the scaffold. It had been erected in front of the Palace of the Tuilleries, in the square called after Louis the Fifteenth, and near the spot where stood the statue of the most corrupt of kings—a king who died tranquilly in his bed. The condemned was three minutes descending from the carriage. Upon quitting the Temple he had refused the redingote which Cléry had offered him, and now appeared in a brown coat, white waistcoat, grey breeches, and white stockings. His hair was not disordered, nor was any change perceptible in his countenance. The Abbé Firmont was dressed in black. A large open space had been kept round the scaffold,—with cannon ranged on every side,—while beyond, as far as the eye could reach, stood an unarmed multitude gazing. " * Descending from his carriage, Louis fixed his eyes upon the soldiers who surrounded him, and with a menacing voice cried, "Silence!" The drums ceased to beat, but at a signal from their officer, the drummers again went on. "What treason is this?" he shouted, "I am lost! I am lost!"—For it was evident that up to this moment

he had been clinging to hope. The executioners now approached to take off a part of his clothes; he repulsed them fiercely, and himself removed the collar from his neck. But all the blood in his frame seemed to be turned into fire when they sought to tie his hands. "Tie my hands!" he shrieked. A struggle was inevitable:—it came. It is indisputable, says Mercier, that Louis fought with his executioners. The Abbé Edgeworth stood by, perplexed, horrified, speechless. At last, as his master seemed to look inquiringly at him, he said, "Sir, in this additional outrage I only see a last trait of the resemblance between your Majesty and the God who will give you your reward." At these words, the indignation of the man gave way to the humility of the Christian, and Louis said to the executioners, "I will drain the cup to the dregs." They tied his hands, they cut off his hair, and then, leaning on the arm of his confessor, he began, with a slow tread and sunken demeanour, to mount the steps, then very steep, of the guillotine. Upon the last step, however, he seemed suddenly to rouse, and walked rapidly across to the other side of the scaffold; when, by a sign commanding silence, he exclaimed, "I die innocent of the crimes imputed to me." His face was now very red, and, according to the narrative of his confessor, his voice was so loud that it could be heard as far as the Pont-Tournant. Some other expressions were distinctly heard, "I pardon the authors of my death, and I pray Heaven that the blood you are about to shed may never be visited upon France." He was about to continue, when his voice was drowned by the renewed rolling of the drums, at a signal which, it is affirmed, was given by the comedian, Dugayon, in anticipation of the orders of Santerre. "Silence! be silent!" cried Louis the Sixteenth, losing all self-control, and stamping violently with his foot. Richard, one of the executioners, then seized a pistol, and took aim at the King. It was necessary to drag him along by force. With difficulty fastened to the fatal plank, he continued to utter terrible cries, only interrupted by the fall of the knife.

It seemed, after this startling event, that the jealousies of faction had for a while been replaced by patriotic concord. Beyond the French frontier, on all sides, varying but powerful emotions had been excited by the execution of the King. In England, Burke inflamed the public mind—in Germany, the royal plot worked in subterranean darkness to corrupt the generals of the Republic. M. Louis Blanc devotes an entire chapter to the relations that arose between Pitt and the French Convention; and the interest of the circumstantial analysis connecting the history of France with our own, will be strongly appreciated by the English reader. Thence, to the reign of the false Tribunes, and to the convulsions of La Vendée. Here the public affliction had its origin in the conspiracies of the Royalist party, which rebelled against the constituted government, and seduced the population into every species of inhumanity and excess. The fanaticism of aristocracy and Jesuitry spread, like a subtle flame, from village to village; the Republican forces were attacked, and such heroes as Athanase Charette appeared at the head of the insurrection. Nothing that had taken place during the September massacres was equal to the cold-blooded atrocities of the friends of the throne in Macheccoul. Here the massacre was carried on systematically, and was accompanied by a sort of ritual:—men and women were tortured, buried alive, torn in pieces, so that not only the Republicans, but a large number of the Royalists, of La Vendée stood aloof, in horror and despair. They knew how natural it was that those cruelties should bring upon their country a memorable vengeance. The peasantry were animated by an enthusiasm beyond description, the nobles by mutual envy and distrust,—but all by hatred of the new forms of government established at Paris.

Among the Vendéan heroes, two were signally distinguished,—Madame de La Rochefoucauld and Marie Antoinette Petrouille Adams. The first was a sufficiently beautiful woman, though her beauty was of the masculine order. Her husband having emigrated without her, she was residing alone in the château of Pay-Rousseau, not far from the dwelling of Charette, at the time of the insurrection. She was then thirty years old. Without hesitation, throwing herself into the revolt, she entered Gachane, on the 13th of March, sabre in hand, and there organized a royalist committee, assumed the presidency thereof, and ordering the patriot prisoners to stand out in a row, at the foot of the great tower, forced them to confess where they had hidden their money; for, according to her, the *écus* of the blue brigands ought to be used to pay the soldiers of the king. Thourazessau, a farmer of Coudrie, beheld her, and gave himself up to her, body and soul. From this time forward the learned chronicler from whom we borrow these details exhibits her to us, now urging her charger into the thick of battle—now ordering terrible executions, or else organizing festivals, in which the savage gallantry of Charette delighted. But it happened that, one night, some National Guards, who were out pursuing a Vendéan band, happening to enter a house in the village of Desert, near Dompiere, discovered concealed under a bed a man and a woman: these were the farmer of Coudrie and Madame de La Rochefoucauld. They were led to execution, which both underwent with great firmness. Coquette even at the very foot of the scaffold, the Vendéan amazon, in her examination, diminished her age by three years. This was the only weakness she showed. As for the other heroine, Marie Antoinette, she entered on the same career, and trod it with so firm a step that the peasants, delighted, surmamed her the Chevalier Adams, and, when she fell into the power of the Republicans, they paid her the compliment of allowing her to stand up to be shot.

Charette's next achievement was the massacre of eighty-four Republican prisoners at Macheccoul; and for a while these horrors were multiplied in almost every department of La Vendée. M. Louis Blanc narrates the whole series of incidents with point and spirit, passing thence to contests, not less fierce, between the Montagnards and the Gironde,—and, at Lyons, the establishment and overthrow of the Council of Twelve—the public whipping of Théorigne de Meizcourt—the personal movements of Robespierre, Danton, and Marat, the most resolute of that wonderful triumvirate. The volume closes with the fall of the Gironde, after some local and temporary triumphs, and leaves France darkening under the premonitions of a civil war. We have read no part of the history with more interest or with more admiration.

Handbook to the Naval and Military Resources of the Principal European Nations. By Lascelles Wrexall. Chambers.

THE return of Peace gives the public leisure to study the necessities of War. From this time naval and military questions will assume, in England, more general importance than at any time since the great European conflict of 1815. The Russian War has created many problems, of which it has not brought the solution. It leaves unsettled the question between ships and batteries, between earthwork and stonework for permanent fortifications, between French and British army organization. It has not tried the relative strength of any of the huge standing armies organized on the Continent since the Battle of Waterloo. The three powers of Europe that alone possessed fleets have ended their struggle without one sea-fight. Books of naval and military subjects, therefore—whether theoretical, historical, or statistical—instead of being eclipsed by the star of peace, are likely, for the future, to engage the notice of the most ordinary readers.

Mr. Wrexall's volume, enlarged from some

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articles contributed by him to a monthly magazine, contains an intelligent summary of the existing naval and military system of Europe. The materials have, in great part, been derived from the German professional press. They are simply arranged, Mr. Wraxall having confined himself to plain and useful detail.

He represents the total strength of the active English army at 147,089 men, with a hundred-and-twenty horsed guns, besides the East Indian army of 320,000 men; and 120,000 Militia. The British navy consists of 545 ships in commission or partially equipped, besides nearly 150 vessels of a smaller description, and more than that number of large steamers belonging to private companies, but available for the public service in time of war. To make up the crews of the whole fleet, more than 150,000 men would be required. This vast force includes 94 sail of the line.

The French army is computed at 566,000 men, in addition to 180,000 forming an unorganized reserve; and 100,000 National Guards. The navy, including 53 sail of the line, contained 328 vessels, requiring 96,000 sailors to man them. To the account of Russia Mr. Wraxall places an active army of 637,000 men, in addition to a reserve of 258,000 men, with garrison troops, irregulars, and military colonists,—affording an army disposable for field-service of about half-a-million of soldiers. Before the war she possessed 186 ships,—only 4 sail of the line, however, and 350 gunboats. The same qualification, *before the war*, applies to Turkey, which had 474,860 men under arms, distributed into regulars, irregulars, reserves, and auxiliaries; with 70 ships of war, and a marine of 40,000 men. Sardinia is quoted at 47,000 men and 29 ships; Austria at 450,000 troops for the field, and 200,000 garrison reserves; Prussia at 580,000, of which two-thirds might be employed beyond the frontier; the German Confederation at 180,000. The military forces of Norway and Sweden are represented by an army of 167,500 men; those of Denmark by 22,900 on active service; those of Belgium, including reserves, by 100,000; and those of Holland by 51,000. The several navies, from Austria to Holland, may be manned by about 20,000 sailors,—so that the European powers employ, for naval and military purposes, an aggregate of not much less than 5,000,000 of men. Mr. Wraxall's 'Handbook,' which seems to have been executed with diligence and care, will supply the reader with such further details as he may desire to possess.

The Channel Islands, Pictorial, Legendary, and Descriptive. By Octavius Rooke. Booth. We do not wonder that people have a combination of love and pride for these relics of our old Norman dukedom. We may fairly entertain pride at having held so long, and often against great odds, these much-coveted islands; and we may feel security with pride, as we look on the works at Alderney, which will stand us in good stead should we ever have an enemy in that part of the Channel. And, then, with regard to the feeling of affection, what other sentiment can be entertained for a place where life is pleasant, rents are low, house-taxes unknown, turnpikes non-existing; where there is such maiden-beauty as in Guernsey, such incomparable wives as may be found in Sark, and where, if a man die, after long illness, his widow will be pre-ent with a bill so ridiculously small in amount that she is like to forget her sorrow in pleasant mirth at the aspect of the sum total?

Mr. Rooke has done good service. He has made a tour of the islands, and, finding that there was no guide-book to direct him, has made a very agreeable one out of his own

experiences. These he has skilfully put together; and we see by them that he has been acute of observation, and that he has let few things pass him. He does not limit himself to topographical details, but collects legends by the way, and tells them as he passes along. These, with the general "getting up" of the book and numerous pictorial sketches, cleverly executed, make of the work something more than a mere ordinary guide-book. It is seldom that the author has to censure anybody, but at the end of some eulogy connected with Jersey he says:—

"It is to be regretted, however, that there is not a little more enthusiasm on the subject of the fine arts. The visitor will see in the Royal Square a very high house, the highest in the Square; this house contains a collection of very beautifully executed drawings by Le Capelin, who was an island artist, and one of whom the islanders may justly feel most proud, for he has succeeded in delineating those misty effects peculiar to Jersey with wonderful accuracy: they are, perhaps, more sketches than finished drawings, but they are true to nature, and I know no higher praise. Now this collection is positively shut up, together with many other interesting things forming the nucleus of a museum, in the aforesaid tall house, and is invisible to the public for the want of twenty-five pounds a-year, which sum the States refused to grant; and thus the money already spent in forming the collection is wasted, and the curiosities and pictures are handed over to dust and cobwebs, instead of forming one of the principal objects of interest in St. Helier's."

In reference to singular local and legal customs, Mr. Rooke remarks that—"there are several curious methods of tenure in the island: two of the lords are bound to ride into the sea up to their horses' girths, to meet the Sovereign on her or his arrival. But the most curious of the whole customs, now extinct, was attached to the manor of Samarez; the Rector of the parish was bound to carry the lady of the manor behind him on horseback, on a white horse, from the house to the church, the first time of her going there after her accouchement, and to take her back again in the same manner. The lord was to provide the horse, which the Rector was to keep for his trouble."

The following incident shows that the author is the first man of his fashion who penetrated into the remotest parts of Guernsey:—

"While wandering along the roads of this end of the island, I was much amused by some little boys just coming out of school, to whom the sight of my moustache seemed strange; first they stopped and stared at me, then they ran on and whispered together, but soon turning, they stopped again, and looked wonderingly at me; I wondered, too, until at last one bolder than the rest smoothed with his hand his upper lip, and the others, gaining courage, followed his example, apparently regarding me as a wild animal."

The author says that he never saw so many pretty faces in so short a space of time as on Glatney Esplanade, where all the world of Guernsey maidens and Guernsey swains were taking their accustomed triple turn, up and down, after church; among these, however, his moustache seems to have produced no sensation.

In Sark there is a prison without malefactors. There are jolly fellows, however, both there and on Little Sark, which is connected with the larger island by a terrific natural bridge called the "Coupée." An incident is told which demonstrates the wisdom of a Sark man in his cups.—

"There was once living in Little Sark an individual who was fond of passing convivial evenings with his friends in the larger division of the island; the sittings were usually prolonged, and his legs in consequence becoming shaky (perhaps cramped by the sitting posture), he deemed it advisable before crossing so narrow a bridge to experimentalize as to his capacity for walking straight. Fortunately for his purpose there was lying on the near side an old cannon (some insane Governor had brought there to defend nothing from no one), if his legs would satisfactorily

keep his body perpendicular while walking backwards and forwards on this, he ventured across; if not he lay down and slept, and then essayed again, until the trial was successful; this individual lived to a good old age, and afforded for many years a living monument of prudence to the youth of Sark."

Although rent is low, law and the landlords look after it very sharply.—

"There is one thing I must particularly warn strangers against, *i. e.*, the extraordinary law of Jersey, if you take a house with an agreement to pay the rent quarterly and in advance, your doing this and paying your rent regularly is no prevention to their coming down on you for the whole rent when they please before it is due, or at any rate suddenly require you to give security for the payment of it. In happy ignorance of this law, I (being compelled to leave the island in haste) ordered all my baggage to be packed up and one box sent over to me in England; I had paid my rent in advance, and there was no more due for some weeks: to my surprise I heard the Sheriff had laid an embargo on everything, and my things were to be sold to pay the rent *not due*, unless in the meanwhile I paid it; it occasioned me a great deal of trouble, but eventually I did recover my effects."

A visitor to the islands may do worse than take with him this volume.

Paraguay, Brazil, and the Plate: Letters written in 1852-1853. By C. B. Mansfield, Esq. M.A. With a Sketch of the Author's Life, by the Rev. Charles Kingsley, jun. With a Map, Portrait, and Illustrations. Cambridge, Macmillan & Co.

Mr. Mansfield visited South America without any definite object. Being a man of many hobbies, he was sure to find amusement and instruction, but he appears to have had from the first an impression that Providence sent him across the Atlantic for some special purpose beyond that of amusing himself in a new country, or giving his friends a lively description of his adventures. What his mission might be he did not know; and, indeed, from the multiplicity of his pursuits, it was difficult to guess at the particular line in which he was to be occupied. It might be in chemistry, ornithology, or geology. It might be that he was to mesmerize the people of Paraguay, or their parrots, —for on one of these birds, which was in delicate health and suffering from over-fatigue and excitement, we find him exercising his powers. Or was he sent to prove the great superiority of beans over beef, or of water over the various liquids that are generally preferred to it? The special mission was certain; but the author travelled as it were with sealed orders until, after visiting many places, he got to Paraguay, when he discovered that he was the chosen instrument by which the colonization of the Gran Chaco by the English race was to be accomplished. He then saw plainly the task allotted to him, and even speculated on the position from which he was to work. "Sometimes I think that, to enable me to do something or other, I am to be Consul here, and so I mean to lose no opportunity to get that office."

His dreams were not to be realized. On his return to this country he pursued his favourite study of chemistry; obtained a patent for some process, which the editor thinks was calculated to procure him wealth and renown, and lost his life miserably through an accident caused by the mistake of his assistant in one of his experiments.

Mr. Mansfield, as shown to us in the sketch of his life, and even more plainly in this work itself, was a young man of ardent and eccentric mind. "A doubt of all precedents and a chafing against all constituted authority" led him to the adoption, without hesitation or doubt, of every fancy that came into his head. The letters of such a man may be read for amuse-

ment and information:—his opinions should be received with much caution.

The present book contains the substance of a series of letters written in the most familiar style, during a tour of nearly a year, commencing in May, 1852. We have not far to travel with Mr. Mansfield before we perceive the peculiarities of mind before adverted to. He landed at Pernambuco, having on his voyage arrived at various conclusions, the most remarkable of which is, that we are great fools to travel by sea when we could so easily go by air;—unfortunately, we are not told *how*. Pernambuco is said to be “a perfect Paradise, or would be so if possessed by the English”; but only a few pages further on, we are told that two-thirds of the population are Negro slaves, with skins shining like velvet, and something Achilles-like in their strides: whereupon Mr. Mansfield falls in love with this particular phase of slavery, draws a comparison between these slaves and our own working-classes, unfavourable to the latter, and declares that, as directed against such a system, the English cry for emancipation is “a vile sham and lip-worship.” If, indeed, the happiness of a reasonable being can be secured by being kept in good condition and well groomed, surely it were a pity that English occupation should interfere with all this enforced felicity.

Throughout the volume we meet with conclusions rash and hasty as the foregoing; and this circumstance has determined us not to set off for the purpose of assisting to form the colony he so highly recommends, until we have the opinion of some one less violent in his modes of thought and more like the rest of the world than the author.

While, however, we decline to take Mr. Mansfield as our adviser, with the same tenacity as we should have objected to be made the subjects of his mesmeric performances—to live upon cabbages—or to adopt any other of his whims—we have no objection to a ramble with him as a friend.

The book abounds with descriptions clear and minute of the country through which the author travelled, and of its various natural productions. These descriptions are greatly assisted by the illustrations. For these matters we must refer the reader to the book itself, merely remarking that we do not remember to have heard before of roads of clay “of a very tempting-to-ride-over-because-it-looks-so-smooth appearance.”

Let us drop in and take tea with a party of the good people of Pernambuco. The mode of proceeding is peculiar.—

“Once or twice we have had, just after dinner, Paraguay tea, or *maté*, as they call it, served; it being the beverage of our hostess's native country, and she having great skill in making it. The mode of administering this preparation is somewhat odd, but it is certainly the most social mode of taking refreshment I have ever seen. The *maté* as kept for use consists of a quantity of little bits of stick, mixed with green powder (of leaves, I suppose). It smells very like fragrant tea. The beverage is drunk out of the tea-pot by all the guests in succession, and lastly by the lady herself. But the tea-pot is rather a peculiar one: it consists of a little thin black calabash, shaped like a pear, the thin end serving the purpose of a handle. It holds about as much as a large coffee-cup. It has, in the top, a round hole about an inch across: into it through this is placed a little silver pipette for drinking through; this consists of a small tube six or seven inches long, with a bulb at one end, which is perforated with small holes. This bulb is just big or small enough to slip through the hole in the top of the calabash. When the pipette is put in, some sugar and a little hot water is poured in, and then the *maté*—a good lot of it; the bits of sticks first, to keep the holes clear, and the powder afterwards. The calabash is then filled up to the brim with boiling water or milk (kept hot by a spirit-lamp),

and handed to the person who is to drink it. This is accomplished by sucking at the silver tube; each person sucks until the air begins to come in with the liquid, and causes a rattle, a sign that the pot is nearly drained. He then returns it to the lady, who fills it up with hot water or milk (according to whatever is in use), and hands it to the next, and so on.”

Having passed rather more than a month of great activity in Pernambuco and its environs, and mesmerized a Negro baby, without being thereby exhausted, Mr. Mansfield sailed for Rio in excellent health. This he appears to attribute in part to the advantage that his purely vegetable diet gave him over “all wine-bibbing, prawns-by-choice-and-not-by-necessity-eating individuals.”

The author's opinions about the future prospects of Brazil are thus summed up:—

“There can be no doubt that this country is to be the garden of the world, and that Anglo-Saxons are to be the gardeners (associated, I doubt not, with Niggers); but whether Englishers or Yankees are to be the men to do it I must reserve opinion, until I have seen India, as to whether Englishman has done any of his duty there. My impression is, that Englishman having been tried in India, and having refused his duty there, will be found wanting for Brazil; and that North American, when he has seen the error of his ways down South touching slavery, may have his work to do in these parts. I am continually thinking, what would not be made of this place in the hands of Englishmen? and am continually stumped in my speculations by the reflection, that there are 15,000,000 acres of waste land at home; and Heaven knows how many souls waste too, bodies and all. So I suppose God, in His own time, will get this magnificent Paradise cultivated; and that we had better not trouble our heads until we have paid our debt to the earth in England.”

Concerning the names of some of the principal places visited by him, Mr. Mansfield has the following remarks.—

“By-the-by, please note the curious misnomers which the towns and places of these parts are honoured with, on the principle of *lucus a non lucendo*, which some one will translate for you: Rio de Janeiro, called *par excellence* Rio (the river), where there is no river at all; Rio Grande, where there is not the great river of these parts; Monte Video, where there are no mountains at all; Buenos Ayres, where the most horrible stench prevails; and lastly, Rio de la Plata, where there is no silver at all, being just at the opposite side of the continent to the silver district.”

Mr. Mansfield found the navigation of the rivers Parana and Paraguay such as must try the patience of any man, even though he be not carnivorous; but he was a good-tempered, resigned traveller, and bore that greatest trial, of seeing other vessels pass him, with something like calmness. The stream is rapid, and in parts shallow.—

“Gggrrinnndddandsttieckk. Bolted up, and found we had stuck fast, just in the opening of a narrow channel (three or four hundred yards wide) between two islands, i. e., near the end of one of them. We were at a noted nasty place in the river, where the channel takes a turn, called the ‘Vuelta de Guarigato,’ and is full of sand-banks. Our Captain sent the canoe up the other channel to sound, to see whether there was water enough for us to pass. At last we got off, dropped a little way down-stream, and turned the corner of the island, into the large channel. This was a very interesting piece of navigation. On each side of the bows stood a man with a long bamboo, sounding; we drew about eight feet of water, and here we had for some distance less than ten. The wind was south-east, the channel ran nearly due east, and we were close to the north bank, on to which the wind, a mere suck of air, tended to drive us, as well as to propel us ahead. Two men with long poles punted vigorously at the bows on the port-side to prevent our making lee-way, and thus we ran for about a mile, sailing very close to the wind, and keeping close along the lee-shore till the channel turned slightly towards the north, and we got the benefit of the wind a little more.”

It is suggested in a note that the mysterious collection of letters with which the above passage commences is meant to express phonetically the effect of running aground.

Arrived at Paraguay, the author at last discovers what he went to America for. Reading his Bible, he hits on the passage, “Be strong and of good courage, for unto this people shall thou divide for an inheritance the land.” The similarity between the position of Joshua and that of Mr. Mansfield was too striking to be passed over. It was clear that “people and circumstances, one after another, in a most curious chain,” had told him to go up thither. Chaco was the place,—and this singular man really imagines that he is a saviour who is to lead the Anglo-Saxons from the crowded old country to that “unoccupied paradise.” A paradise not quite unoccupied, by-the-by, as, besides the usual complement of animals with which our imaginations would people a paradise, we have mosquitoes that will not let you sleep, giggers that get under the skin and have to be cut out, spiders that make your hand swell to the likeness of a leg of mutton, and fleas that render your life a burden.

Mr. Mansfield describes the land of milk and honey, to which, in his imagination, he is to lead the Anglo-Saxons, and anxiously strives to negative the existence of any rights which his project would infringe.—

“One thing is abundantly clear to me, viz., that the Gran Chaco is the yet empty cradle of a mighty nation: it must be the theatre of a new era in history—it is the place. Just cast your eye upon the map: just see the tract of land, in length from Santa Fé ten degrees of latitude northwards, and some six degrees of longitude in breadth from the Paraguay-Paraná towards the west, and consider if it be not a marvel. A splendid country, possessed by wild Indians alone, who live on nothing but wild beasts,—men who, by their neglect of the earth, have forfeited their right to claim national property in it,—a wild garden, surrounded on all sides by provinces occupied, or pretended to be occupied, by Spanish tribes, none of whom dare set foot in this territory, and yet have the impudence to claim it as their own,—this territory is actually an undiscovered country. One white man's boat has descended the Bermejo, from Oran to the Paraguay; and the Bolivians are offering 4,000*l.* to any one who will bring the first boat up the Pilcomayo to them (I would soon relieve them of this, for the benefit of the Association Fund, if I had the money to build a boat and buy beads). It is just known that the rivers are or may easily be made navigable, and the rich verdure of the country is visible from the top of this house; and that is all that is known about it. Not only is the country unexplored, but no nation of white race puts in a claim to its possession, founded on anything that can be considered legitimate. The earliest acknowledged title to the country was, I presume, that of the Spaniards, derived from the ludicrous grant by the Pope of one part of South America to Spain, and the rest to Portugal: but the old Spaniards do not lay any claim to any part of this continent now. The republicans of the different states drove out their parent claimants from the districts they occupied; but they never expelled them from the Chaco (for neither party was there), nor have made any attempt to occupy that land. This country then is still open. The only positive right which the neighbouring republics or provinces claim with respect to the Chaco, is that which they doubtless have in common with the rest of the world, that each may extend its frontier so far as it can into the Chaco, by encroachment of actual occupation. But not being able to do this, they add the negative manger-dog claim of refusing to other people the right of doing the same.”

At Assumption the author made the acquaintance of the President Lopez and his family; and, having been present at the recognition of the Paraguayan independence by Sir Charles Hotham, as the Envoy of England, he suddenly determined to return home, and arrived at Southampton in April, 1853.

The manner in which these Letters have been edited is generally good; they are not given entire, but are thrown into a connected narrative. Perhaps, however, the editor has been rather timid in his work. We quite admit the delicate position of one who edits a posthumous work, and who has not been chosen to the office by the deceased author. He should certainly avoid all alterations not absolutely necessary to fit the work for the public eye. We think, however, that many of the expressions in this book should have been changed. A hasty correspondent may well mention with admiration "a lot of jolly birds"—may describe a man as about to set up business "on his own hook"—may get "into a fix" and fall in with a friend who is "a hero and a trump." Phrases of this kind abound; and we think that, had the author prepared his book for publication, he would have altered them, and, therefore, that his editor should have done so. The same remark applies to the wondrously long strings of words which the author often uses as single words. Some of them we have above referred to. If the celebrated Anti-poke-your-nose-into-other-people's-affairs Association had not been projected some years ago, these chain-words would be a novelty in our language. The only fault in the editor's work seems to have arisen from too much delicacy in the treatment of the matter before him, and this naturally sprang from the great affection and admiration which he felt for the author. A sketch of the history of Paraguay is appended to this work,—and there is a poem, 'Dropping down the Paraguay.' The latter is rather rugged and jolting; but this may be the better descriptive of the difficulties of the navigation. —Mr. Mansfield's chemical works are about to be published.

The Modern Scottish Minstrel; or, the Songs of Scotland of the past Half-Century, &c. By Charles Rogers, LL.D. Vol. III. Edinburgh, Black.

THIS book proceeds as it began—"solemnly, slowly" (to quote from the American singer, Longfellow), rather than sagaciously. There is a preliminary 'Essay on Scottish and Helenic Minstrelsy,' by Mr. Donaldson, in the course of which the immortal "Monmouth and Macedon" parallel is wrought out in a manner calculated to delight all lovers of learned absurdity. Why waste twenty-five pages of good print and bad quotation to prove that Pindar and Hogg, Sappho and Lady Nairn, an Ode by Alceus and 'Tullochgorum,' belonged to different times of the world and states of opinion? Dr. Rogers, we apprehend, is beginning to find his matter fail him, for on no other excuse save that of space to let, could he have allowed himself to insert such a piece of nonsense.

In the third volume, as in former volumes, the selections have been made without taste, feeling for lyrical beauty, or musical fitness. The name of Allan Cunningham heads the list; but the biographical notice of the Scottish mason-songster is curt and angular in style; without a touch of that geniality which the singer of 'It's hame, and it's hame,' deserves at the hands of either English or Scottish biographer treating of his authorship. We could have helped the collector to a dozen of better songs than such an exercise as 'Young Eliza' (p. 13), which, however precious it be to the poet's friends as a curiosity, is (as many boyish efforts of poets have been) unworthy of its writer. "Allan Cunningham," says Dr. Rogers, "ranks next to Hogg, as a writer of Scottish song." We beg pardon of a Scot when ranking Scotchmen; but, to our thinking, Cunningham ranks before Hogg:—less copious, it is true, as

a song-writer, but less coarse, and more complete; with a finer spirit in his fancies, and a sweeter tone in his music. The Etrick Shepherd was peasant to the last; the Nithsdale singer, at an early period of his career, rose to the height of an artist.

Turning over the pages of this third volume, we find little to admire. The ditties of Stuart Lewis, "the mendicant bard of Ecclefechan,"—of James Stirrat, of John Grieve, of John Finlay, and other song-writers as little known to fame, are not worth reprinting. Lest we be thought too Southron and severe, let us extract a couple of verses, from a song by William Glen, "printed for the first time":—

Her eyes were red with weeping,
Her lover was no more,
Beneath the billows sleeping,
Near Ireland's rocky shore;
She oft prayed for her Willy,
But it was all in vain,
And pale as any lily
Grew lovely Jess McLean.
She sat beside some willows
That overhung the sea,
And as she view'd the billows,
She moan'd most piteously;
The storm in all its rigour
Swept the bosom of the main,
And shook the sylph-like figure
Of lovely Jess McLean.

The shops of our own St. Giles's could furnish thousands of melodies more poetical and pathetic than the above. Further, we have here, to make up a show, poems by Professor Wilson and John McDiarmid, which are no more songs than is Gray's 'Ode to Eton College.' Thomas Pringle figures in this third volume, but not in his best guise. The collector should have included his musical and natural song—

O maid of the Tweed, wilt thou wander with me?

for the mixture of South Africa and Scotland which its verses show. Perhaps the best pages are two of prose, contributed by "the Rev. James Murray, minister of Old Cumnock," who describes a homely provincial worthily pressed into service by Dr. Rogers. This was "Peter Roger, blacksmith, formerly at Glenmoriston, and latterly at Peebles."—

"Roger was in many respects a very remarkable man..... He possessed, in an eminent degree, an exquisite natural sympathy with all things beautiful and good. He was an excellent botanist, well-skilled in music, and passionately fond of poetry. His conversation was very interesting; and his slight tendency to dogmatism in the presence of a stranger, entirely disappeared in the society of his friends. He might almost be said to reverence any one possessed of intellectual gifts and accomplishments, whether natural or acquired; and as he lived many years in a cottage situated on the way-side between Peebles and Innerleithen, he was frequently visited by those who passed by. Occasionally the Etrick Shepherd would stop his gig to have a few minutes' crack with his 'friend Peter,' as he called him. At another time it would be his minister, the Rev. Mr. Leckie, or some other worthy pastor, or some surly round of the district upon his widely-extended rounds—Dr. Craig, for example; or Mr. Thomas Smibert; or Mr. Adam Dickson, a young genius nipt in the bud,—whose appearance would be the welcome signal for the 'tinkling' of Peter's hammer to know a brief respite. And I could mention others of his acquaintance, almost self-taught like himself, whose intelligence might enable them 'to stand before kings.' My own intimacy with Peter extends back to the time of my boyhood; and I can honestly say, that an evening spent under his roof, in company with him and his pious and amiable sister Peggy, who survives him, was among the greatest treats I ever experienced. There, at his door, in paper cap and leather apron, his shirt-sleeves turned up, and his bare, brawny arms crossed upon his chest, and 'his brow wet with honest sweat,' would the hard-headed and warm-hearted blacksmith await the coming of him whom he expected. And, first, whilst his sister was attending to

the preparation of some creature-comforts—for he was a man of some substance, and hospitable withal—you would be conducted into his little garden, sloping down to the very brink of the Tweed, and embosomed amid natural hazel wood, the lingering remains of a once goodly forest, to see some favourite flower, or to hear him trill, with a skill and execution which would have done little dishonour to Pious himself, some simple native melody upon his Scotch flute. The in-door entertainment consisted of varied conversation, embracing the subjects of literature, politics, and theology, largely interspersed with the reading of MS. poems by his numerous poetical friends. But the best part of the treat came last. Gradually you would notice a serious shade, not gloomy but chastened, steal over his massive features. His conversation would glide most naturally, and without any intentional effort that was apparent, into a serious strain; and then Peggy would bring down the family Bible, and, after having selected a suitable psalm, he would sing it to some plaintive air—and he could sing well; and the prayer which closed the usual exercises was such a manly, pathetic, and godly outpouring of a spirit chastened with the simplest and purest piety, as made the heart glad."

If we have spoken of this good, plain man's case as one of forcible enlistment, it is because Dr. Rogers himself declares that Roger is "entitled to remembrance" more as "the enthusiastic lover of, than a contributor to, national minstrelsy." This would be a curious precedent if followed out in "the lives of the Poets," whatever be their path or their quality. Enough has been said and shown to illustrate why we cannot think that this new work keeps the promise made in its title and preface.

Salámán and Absál: an Allegory. Translated from the Persian of Jámi. Parker & Son.

Núru'd-dín Abdu'r-rahmán, born A.D. 1414 at the little town Jámi, in Khúrásán, sprang from a family illustrious among Mohammedans for their learning and piety. He soon showed himself no unworthy scion of such a stock, and while he rose to the first place among the Persian poets of that age, became a great teacher among the Súfis, or Persian mystics. His poems, indeed, are all Súfí-istic, that is, they describe heavenly things under earthly types. The story of Salámán and Absál may be taken as a specimen of this class.

There was a mighty king in the realm of Ionia or Greece, who had succeeded to the empire of Alexander, and the Pillar of whose state was a Sage of admirable counsels. This monarch had no son to inherit his possessions. He longed for an heir, and our translator shall expound the way in which this sole yearning of his heart was gratified.—

The Sháh

With magic-mighty wisdom his pure will
Leagu'd, its self-fulfilment wrought from Heaven.
And lo! from Darkness came to Light a child,
Of carnal composition unattain'd.

The boy was called Salámán from the two Persian words *Salámat* "safety" and *dámdán* "heaven," written for some unaccountable reason by the anonymous translator "*Ausemán*." He is provided with a nurse of exquisite beauty, but of an age somewhat too advanced for the noon-blush of oriental charms, twenty years. At fourteen the boy falls in love with her, and she has doted on him long, and was never too much encumbered with scruples, so that there ensues a scene like that of Juan in the cave. A year is passed in the indulgence of their passion, and then come the rebukings of the Sháh and the Sage his minister. Salámán owns his fault, but fearful that his mistress may be taken from him, he flies with her by night until he arrives at a great river or sea (the same word has both meanings in Persian). Here he, to quote the translator, "devised a shallop like a crescent moon," and after a month's voyaging,

lands with his love upon "an isle beyond description beautiful,

Where fountains of sweet water ran, and round
Sunshine and shadow chequer-clasped the ground."

—The lovers are discovered in their retreat by the Sháh, who possesses a very useful article not yet patented, "the world-reflecting mirror." Salámán soon learns that his father has tracked him; for he finds a mesmeric influence exerted which prevents him from approaching his mistress with his former freedom; so he returns to court. He is again reproached, and is again contrite; and, as usually happens in such cases, turns his back on his advisers and rejoins his mistress with all speed. This time, however, it is to die. He is resolved to undergo cremation with his mistress. The Sháh is cognizant of his design and overrules it to his good, causing, by his supernatural influence, the flames to consume Absál, while they leave Salámán unscathed. After this the Prince remains free from evil influences, and the sage minister calls up in his mind the image of Zuhrah, the celestial Venus, whose dazzling beauties extinguish all recollection of Absál. Then follows Jámi's explanation of his allegory: to understand which it must be premised that, according to the Súfis, there are ten Æons, or Intelligences, of which the tenth is the Regent of the Earth. The Sháh, then, in the preceding story is the Mundane Intelligence; the Sage his counsellor, that Higher Being from whom even the Æons derive their light; Salámán is the Soul; Absál the Lust-adoring Body, which can be purged away only by the Fire of Ascetic Discipline; Zuhrah is the Divine Perfection, which alone is worthy of the Soul's meditations.

It remains to say a word of the present translation, or rather epitome, for whole pages are omitted. It shows some poetic feeling, a diligent use of the dictionary, but a very moderate acquaintance with Persian. The few difficult lines which occur in the poem are passed over without notice, and mistakes are rather numerous. Thus, we have "Takhalus" for *Takhallus*, "parr" and "bezann" for *par* and *bizan*. In the story of the Kurd, at p. 4, by rendering *Ziraki dânist* "a knave that heard him," the whole pith of the line is lost. It should be "a wag penetrated his secret,"—that is, from seeing the rustic tie a pumpkin on his leg, he guessed at once that it was to identify himself withal, and there was some sharpness in such a guess; there would have been none had he overheard the clown soliloquizing. At line 741, *mashâmm* is not the "palate," but the *nostrils*. The line

The breath of wisdom round his palate blew

is simply absurd. The translator's efforts in the "Hiawatha" metre are not successful. What shall we say of such a line as—

Nightingaling thus a noodle;—

or of a couplet like the following:—

Soon as seen, Indecent Hunger
Seizes up and swallows down.

—As a first attempt, however, to make Jámi accessible to the English reader, this little volume is deserving of commendation.

Reports of the Paris Universal Exhibition.
Part I. Printed for Her Majesty's Stationery Office.

ONE portion of the Reports of the Jurors on the Paris Universal Exhibition, addressed to Lord Stanley of Alderley, has been published by command of Her Majesty.

It contains numerous statistical returns, elaborate *résumés*, and abundance of matter intended to serve for future reference.

Mr. Cole, as prime manager, heads the Report. As neither he nor Mr. Redgrave

acted as a Juror, he pronounces dispassionately upon the expediency of juries, and names many decided objections to the system. The difficulties which beset the Jurors in the performance of their duties is thus set forth:—

"The work of a Juror is excessively laborious and irksome. To begin work as early as eight in the morning—to wait for companion Jurors who are not punctual—to pace literally over miles of exhibiting ground—to examine stalls and cases, and meet with no exhibitor or agent present to show or explain them, or to find the glass-case locked and no key producible—to haunt committee-rooms and get no quorum for business,—and to do this day after day is what most of the British Jurors did scrupulously for many weeks, and one at least throughout the whole period of the Exhibition, without missing a single day or a single meeting. But to expect that judgments can be satisfactorily formed with justice by four hundred persons, of all nations, subject to all the difficulties enumerated, virtually irresponsible, liable to numerous accidents beyond control, and impeded somewhat by the difficulties of language, in an Universal Exhibition, is to expect what human nature cannot perform. The work becomes impossible."

As an example of the unsuccessful working of the system, we are told of certain important contributions having escaped notice entirely.—

"I will only glance at four. Two, the like of which were not exhibited by any other countries, were eagerly sought for by several foreign Governments at the conclusion of the Exhibition; a third, a marked type of civilized progress in all its developments, the product of the most perfect commercial organization of its kind at the present time, demanding the most varied powers in its management, extending its influence over the whole globe, and the non-appearance of which for a single day would excite the inquiry of the world; whilst a fourth was a modern invention, produced within the last fifteen years, which every State in Europe has successfully adopted from England and made part of its financial system."

The main differences between our Exhibition of 1851 and the French Exposition are thus summed up by Mr. Cole.—

"The chief differences consisted in the admission of pictures and engravings, which were prohibited in London; in the adoption of a special Customs' tariff of 20 per cent. *ad valorem* on all articles which were prohibited either absolutely or partially by the ordinary French tariff, a measure necessary in the case of France, or there could have been no exhibition, but not required in the London Exhibition; in the permission given to exhibitors to mark prices on articles exhibited, which was not granted in London; and in the award of prizes to foremen of works, workmen, &c., who were not direct exhibitors. * * It is true that a great feature of the London Exhibition was its comprehensiveness, embracing, as it did, the display by foreign exhibitors of numerous classes of objects not directly matters of general commercial interest,—such as the Queen of Spain's jewels, the Austrian furniture, the malachite of Prince Demidoff, &c. Such objects were more rare in the Paris Exhibition. There was no royal jewellery from Spain; malachite from Russia could hardly be expected. There was very little costly Austrian furniture, but an increased quantity of Austrian cloth. The tendency of future Exhibitions, in their foreign departments, will be to exhibit not rare and costly productions required by very few purchasers, but manufactures; and especially those manufactures the use of which is universal, and not merely national or peculiar."

The Report of Mr. Redgrave on the Fine Arts arrangement is confined to the mere machinery by which his department was conducted.

The most complete communication upon one particular branch is that afforded by Mr. Digby Wyatt upon Furniture and Decoration. It is written *con amore*, and contains quite a history of industrial art in France from the period of Charles the Eighth. The results of his judgment are contained in the following lines:—

"A superficial glance over the leading objects was, it appeared to me, sufficient to convey the

impression to the minds of the Jury, that as compared to their relative positions in 1851, France and England had made most progress, Austria and Tuscany had lost most ground; the Papal States, Canada, Belgium, and Hamburg amongst the Hanse Towns, had steadily improved, and that the remainder had neither strikingly advanced nor receded."

A singular example of independent labour among the cabinet-makers of Paris deserves insertion.—

"There is a peculiar tendency amongst cabinet-makers to become makers on their own account. When they have saved a small sum, or, being out of work, can obtain credit from a wood merchant, they begin manufacturing for their own sale; but being compelled, from want of sufficient capital, to sell their goods at once, and having no place where they can show them, they are obliged to dispose of their stock by hawking. In the morning the cabinet-makers will make their way towards the Rue de Cléry and the Temple, from the Faubourg St. Antoine, laden with the furniture they have been making; they often wander about all day, offering their goods but selling nothing, and at last, unwilling to return home without the means of paying for the materials procured on credit, or their own support, they are compelled to dispose of their work at a low price. Often, too, being unwilling to lose time which might be more profitably employed, they have recourse to the *commissionnaires* of the Faubourg St. Antoine, who are associated together, and, if the speculation is likely to pay, these men will purchase on their own account; if not, they hawk it about, and dispose of it on commission to the highest bidder."

Mr. Digby Wyatt then proceeds to investigate with conscientious minuteness, each particular contribution under the head Furniture and Decoration; indulging, also, in a little essay on the art of mosaic-working.

Mr. Charles Knight has drawn up a minute Report on the Printing Department, Drawings, &c.,—by which we see that both the Belgians and Austrians produce books at wonderfully cheap prices. De la Rue's application of chemistry to typography for printing stamps in fugitive ink is spoken of as a most valuable innovation. The same Report also contains a few lines on the interesting question, how far is machinery likely to supersede the human frame in the printer's operation of "composition"? The recent connexion between photography and printing has been established by M. Lemerrier, the lithographer, and by M. Niépce de Saint-Victor, the nephew of Daguerre, the latter of whom actually prints from the metal plate acted upon by "the negative." Mr. Knight recognizes in all that has been done in connexion with typography a cheerful result. Everything is nearer to excellence, whilst the selling cost seems considerably lowered. Prof. Owen regrets the very limited contributions of objects classed under the denomination "Prepared and Preserved Alimentary Substances," upon which he was appointed to report. The rest of the volume is occupied by Capt. Fowke on Military Art and the Report of his experiments on Woods.

The next Part, we perceive, will contain Prof. Warrington Smyth's Report on Minerals,—Sir William Hooker on Vegetable Produce,—on Pottery, by Mr. Arnoux,—on Design and Manufactures, by Mr. R. Redgrave, R.A.

Profiles and Grimaces.—[*Profilis et Grimaces*]. By August Vacquerie. Paris, Michel Lévy Frères.

THE name of Vacquerie is associated, by a tender passage in the poet's domestic story, with that of Victor Hugo. The author of the work before us is, we believe, the brother of Hugo's son-in-law; but he appears to belong to the Hugo family himself—to love its members, and

share its misfortunes. More, he delights to dwell upon the exile's life, and to describe the labours which enliven it. And this partiality, more than the spasmodic criticisms which form the main part of this fantastic book, will secure for it a strong band of readers. The dramatic criticisms are higher in tone, and more picturesque in form, than those of Jules Janin & Co.; but they are dogmatic and disjointed. M. Vacquerie prefers to put a poor thought well, rather than to convey a good idea in plain language. He is picturesque and even forcible here and there; he has strong opinions and vigorous detestations; and he calls a nettle a nettle, with a touch of ill-nature in his candour:—more, he has humour, which he uses at times in felicitous illustration of his idea. Thus, in defining tragedy, he lays Louis the Fourteenth under contribution in the following illustration.—

Tragedy separates life into two lots,—the one consisting of heroisms, catastrophes, and crimes,—the other of vices, absurdities, infirmities, and appetites. She takes the first lot, and appropriates it to her own use, throwing the second to Comedy. To Tragedy all men are grave and solemn,—there is not a fool in the world,—nobody has ever been a miser, a coward, or a glutton,—nobody has ever been indignant:—the body is not a fact, the stomach is a calumny! The chief majesty of Louis the Fourteenth lay in his wig. He knew this; and every night he allowed his valets to undress his body, but not his head. When the disrobing was completed save the head, he retired behind the curtains, which were carefully closed. He then removed his wig with his own royal hand, and thrusting it between the curtains gave it up to a valet, who received it, turning his head modestly away. Before the curtains were opened in the morning, the wig was passed back to the monarch, and he placed it upon his own head. Louis the Fourteenth was never seen without his wig—nor Tragedy neither.

Then M. Vacquerie falls foul of the *Théâtre Français*,—of Racine,—of M. Augier. He is especially facetious, however, on the airs which French tragedy gives itself, and cites, as a sample of classic stiff-lacing, the embarrassment of Bossuet when called upon to write the funeral oration of Anne de Gonzague—the introduction of a fowl being at once necessary to tell the story and inadmissible in a classic composition. M. Vacquerie describes Bossuet's embarrassment with point.—

Anne de Gonzague was dead; and he [Bossuet] was to write the funeral oration. Anne de Gonzague had begun life with all kinds of debaucheries and impieties; and then had been converted by a dream. It was this dream that puzzled Bossuet, for there were a fowl and chickens in it! It would be terrible to mention a fowl from the pulpit. Still, it was impossible to leave the dream out! Bossuet told the story; but with how many precautions! preparing the way at a distance, excusing himself, and throwing all the blame on God, "who makes known His truths in the manner and form He pleases." Then he ventures to begin the description of the dream:—"She sees appear," but here he stops; God does not appear to him to be a sufficient authority. Happily, he remembers that Christ compared Himself to a fowl. He hastens to call this to mind:—"She sees appear,—that which Jesus Christ has not disdained to give us as the image of His tenderness." Thus supported, having God on his right and Christ on his left, Bossuet dares to confront the word *fowl*.

M. Augier is accused of writing down to the notaries and advocates; of telling them that the Code is the only poem under the heavens; of going down on his knees, in short, to tickle the soles of *bourgeois* feet. His solution of the dark problems of passion, as exhibited in society, are described as an amplification of rhetoric. He hopes to cure these terrible diseases of the human heart by a dozen sentences, gravely declaimed. He is like a physician who should give to his patients as their sole remedy an order

to read his prescriptions. In this way M. Vacquerie reviews the established reputations of his countrymen,—here impaling an obnoxious writer upon an epigram—there laying down a law in a clever antithesis. And then, one of the most inexorable of critics falls foul of criticism, and becomes amusing at the expense of his brethren who find fault and deal out praise. Thus he tells his readers that critics hate fecundity,—“they permit you to produce masterpieces only on condition that you shall produce very few. According to them the quality is in an inverse ratio to the quantity. They see really fine hair upon the bald only.”

Passing easily from dramatic criticism to the Channel Islands and their history, M. Vacquerie gives various reasons why they have not become French possessions. In the course of this digression he exclaims, “Henry the Eighth no longer loved his wife:—hence, a religion.” And then in the most interesting passages of his book he describes the labours by which Victor Hugo and his family solace themselves in Guernsey. We should have been afraid to break in upon the poet's domestic circle on our own account, but since M. Vacquerie's picture comes from one of the circle, we can have no hesitation in transferring it to our columns:—

We work. All the world knows what he (Victor Hugo) is doing. All the household works. The quantity of Art which this home, the offspring of politics, produces is incredible. Charles has the gift to do all that he desires. Photography, this is nothing; that is, it is admirable; it is a machine which defies Rembrandt; it is Science producing Art,—but the artist goes for little in it. It is then the sun that produces the figure,—but Charles produces the frames. He paints around our portraits exquisite frames of showers of blossoms, branches, birds, mosaics, &c. He has inexhaustible invention, wondrous delicacy, and colour, to disturb the reputation of the old masters. But painting is the holiday of the mind. What repose in the work of the hands! When Charles has rested himself by painting, he turns to his writing again. Romances, stories that are a medley of verse and prose; it is a heavy fatigue, but lighter to him than to others. He was born in literature. As a child he played with rhymes. He and style were brought up together. When he grew up, well-turned phrases looked tenderly at him. Victor is translating Shakespeare. Will it not be good, Shakespeare filially translated by a son of Hugo? A singularity of this translation is, that it is a translation from Shakespeare,—others translate the translation of Letourneur. * * Their biography is another translation from the poets. Madame Victor Hugo is writing her husband's life. Nobody could have written it as she will write it. For she can say that she has not left her husband. She has known all his actions, all his thoughts, all his words. She is writing a book that is true in two senses, in information and in sincerity,—and that will be the natural complement of Victor Hugo's work. For the best explanation of a man's labour is his life. * * We have sweet evenings. When we have worked well, Mdlle. Victor Hugo rewards us by playing us upon the piano some melody she has just found. It is charming music,—original, born alone, far from the Opera, far from the *Conservatoire*—evolved spontaneously from nature and the heart, the flower of the rock, the light of a star. * * I have an original library! Do you know what I have read this year? For romances, *Les Misérables*,—for poetry, *Dieu, la Fin de Satan, Les Petites Épopées*,—for the drama, *Homo, le Théâtre en Liberté, Les Dames de l'Invisible*,—for lyrics, *Les Contemplations*, and *Les Chansons des Rues et des Bois*,—for philosophy, a book which twenty-five years of thought have not sufficed to complete, and which will be called *Essai d'Explication*. I have, for library, the manuscripts of Victor Hugo.

In taking leave of M. Vacquerie we must offer him the respect due to a candid thinker, and to a humourist largely gifted with the picturesque quality,—even though we decline to abide by all his conclusions on the morals of the drama.

But why these papers are called ‘*Profils et Grimaces*’ is a subtlety beyond us.

NEW NOVELS.

Claude Wilford: a Romance. By T. One. (Simpkin, Marshall & Co.)—If the proverb be true that “fine feathers make fine birds,” it might be expected that fine writing would make a fine novel; but the disparaging adage about “fine words” that they “butter no parsnips” comes to mind like a sulky refrain to a silvery song. Claude Wilford is discovered to the reader in an elegant attitude, “each of his movements clearly showing his good breeding, as now raising his hat to some fair acquaintance, he was recognized by a sweet smile,—again, as he bowed more majestically to some more sedate personage, he received an equally condescending bow.” He is adorned with the finest of fine sentiments—the most highly-perfumed philosophy—and rhetoric that flashes upon us like an open case of Birmingham jewelry! The story of ‘*Claude Wilford*’ is past all sober criticism:—we are obliged to be content with showing specimens. The story is prefaced by an Allegory, which begins:—“I stood upon the Plains of Thessaly; around me was one vast desert, without one friendly form; above me were the heavens, clear and bright; and the sun shot forth its scorching rays to heat the sand on which I stood; and, as I gazed upon the white, vast vapourless canopy, I felt, alas! that I stood alone:—no sound fell on my ear—no zephyrs fanned my burning face:—I felt the solitude of man. For days I travelled on the pathless waste, &c. * * Oh, horror upon horrors, by my side stood the phantom figure of the Evil One! * * In the loneliness of my heart I sighed; and, as that sigh was the echo of a holy thought, it ascended high, and the recording angel registered it in the Archives of Eternity, and I was changed. * * I possessed the feelings of a poet and drank the pathos of the Beautiful: within my mind lay stored up innumerable treasures, that wanted only unveiling to be appreciated, polishing to be admired, and fixed to become valuable. I had conception of the ideal and knowledge of the real;—I had learnt philosophy in studying Nature,—and I bowed to the wisdom of ages in the school of experience.” Let the reader fancy, if he can, the novel that results from such a programme! Claude Wilford goes to Spain, to seek his fortune, an entire stranger, and with a speciality for making soliloquies. “Where,” cried he as he stood near a monumental column, “is the next good spirit to rise up to give me succour?” * * “Ah, now I experience that none heed the forlorn and tattered traveller and outcast from the world; none care to know if his wasted, wearied form has tasted food!” * * Then he soliloquized in a lower tone,—and, from his attenuated body, there was a hollowness in his voice: “I must return to the old lady and her little grandchild, and I must give them all I have, and they will give me food and a night's lodging: yes, all, all,”—and he laughed with a frenzied, fiendish, insane laugh, “Ah, all, all.” Then he proceeded to count his money;—it amounted only to a florin; and, as he gazed upon the heavens in one fixed attitude, he mused, and the outline of his form, &c. “He was startled from this reverie by hearing something falling at his feet. He started at the incident; and, as the object lay discernible by the moonlight beams, he beheld its glittering shape. He was about stooping to pick it up, when he saw it was a purse of silvered network, and gold coins shone through its wide links!” Amongst the “incidents,” Louis the Eighteenth, fat and gouty, is represented, after his Restoration, as going to a masqué ball, where he joins the dance and makes vehement love to his partner—follows her in the street as she goes home—and is, for his pains, “seized by some powerful arm and hurled over the parapet of the bridge into the Seine”!! He and his attendant are arrested by the police, but are dutifully liberated when the king unbuttons his coat, and, taking off his disguise, “the royal star appeared upon his breast”!!! The author of rubbish like ‘*Claude Wilford*’ is past praying for,—his self-

complacency forbids all rational hope that he will ever do any better; and that he will not attempt it is our only counsel.

Harry Ogilvie; or, the Black Dragoons. By James Grant. (Routledge & Co.)—“Harry Ogilvie” is another of Mr. Grant’s spirited, stirring, and entirely impossible novels,—but in which the reader is kept far too well employed to find time for criticism until the story is read to the end. A certain local colouring and historical aspect are cleverly if somewhat coarsely thrown over the tale, which is sufficiently romantic and entertaining to satisfy the most exacting reader.

The Enigma: a Leaf from the Archives of the Wolchorley House. By an Old Chronicler. (Parker.)—There was not the least necessity for so ponderous a title to the extremely simple story of modern life which it ushers in. The style is affectingly quaint and inverted, and in a bad taste, that it is to be feared will repel many readers from making even an attempt to read it; nevertheless, we counsel them to persevere, for the whole tendency and teaching of the book are admirable. No one can read it without profit. The great central truth that underlies all human life, and which is indeed the only true solution to the “Enigma,” viz., Obedience to the Will of the Highest, however hard or cruel-looking it may appear for the moment, is well and clearly set forth in doctrine,—but it is too large a subject to be worked in miniature within the regulations of a tale, wherein poetical justice must be administered, the wrong made right, and the obscure things plain, and all to be reduced within the ring fence of the beginning, middle, and end of one volume. The real “Enigma” is not to be wound up like a skein of tangled silk into a neat ball fitted for a lady’s work-basket; consequently, the story before us is not true to life. Nevertheless, it is an earnest, pious, and highly suggestive book, and well deserves a careful perusal.

The Green Hand: being the Adventures of a Naval Lieutenant. By George Cupples. (Routledge & Co.)—Those of our readers who were not acquainted with “The Green Hand” in its previous state of existence would consult their own interest and edification if they invested the requisite capital and possessed themselves of the story in its present shape. It is full of wild fascinating adventure, and its wide-spread popularity is a fact that must be accepted in lieu of criticism.

Jessie Melville; or, the Double Sacrifice: an Edinburgh Tale. (Edinburgh, Grant; London, Houlston & Stoneman.)—“Jessie Melville” is a weak and absurd story. The high virtue for which the heroine is canonized by the author consists in breaking off her engagement with the man to whom she is attached, and insisting that he should marry somebody else, whom he rather dislikes, for no other reason than that the young lady is dying of love for him, and that it is the duty of every Christian to sacrifice his own inclinations to the good of others! The minor incidents are one tissue of foolishness, unredeemed by any qualms of common sense.

Adonijah: a Tale of the Jewish Dispersion. By Miss Jane Margaret Strickland. (Simpkin, Marshall & Co.)—This new volume of “The Run and Read Library,” strikes us as, in its style, comically at variance with its destination, if that be to furnish something which can be read running. Here is Miss Jane Strickland’s start.—“The splendid regnal talents undoubtedly possessed by the Emperor Nero, and the great architectural genius he displayed in rebuilding his capital, had not atoned in the eyes of the Romans for the flagitiousness of his character. His public munificence to the people, whom a mighty conflagration had rendered homeless, met with no gratitude, because he was believed to be the author of the calamity which had levelled the ancient city with the dust.” More majestically than by the above the new volume of “The Dead March Miscellany” could hardly set forth. As “Adonijah” begins so it goes on; with allusions in the second page to “Hege-sippus, the earliest ecclesiastical historian,—quoted by Eusebius, and in the third to “Clemens Alexandrinus and Chrysostom,” with sounding sentences made up of sweeping words to the close of the tale.

OUR LIBRARY TABLE.

Opening Address of Major-Gen. Sir Richard Airey, K.C.B., Quartermaster General of the Forces, before the Board of General Officers at Chelsea, together with his summing-up Address. (Murray.)—We have lately been reminded that once upon a time a Board of Inquiry sat at Chelsea, by the appearance of a Report. We are bound to believe that this Report, and the evidence, have been perused by one individual, because an M.P. asserted that he had done so. We doubt if any one else has done or will do so. The public, retaining their opinion that where there was so much blundering and weakness as marked our doings in the Crimea some one was to blame, have long given up all hope that any one will be punished. They looked upon the inquiry as a farce—mere amateur theatricals—in which, as is not uncommon in these days, some gallant gentlemen of high position condescended to support the principal parts. This will be looked upon as a scene out of the farce, and no one but the author will, we should suppose, read it. The Addresses are well written statements which principally insist that the Commissioners had nothing whatever to do with anything but the Commissariat, and knew nothing about any other department.

The Obstructives and the Man; or, the Forces and the Future of Europe. (Stanford.)—We suppose that the “Integer” who has produced this volume has a political theory, but what it is we have been unable to discover. The contents of an unmethodical scrap-book appear to have been flung into a cauldron of rhapsody, in which they are confused, repeated, and worked up into an indescribable froth. The writer professes to discuss, warn, satirize, condemn, prophesy, and defy in one breath,—and, certainly, he labours assiduously in his vocation. He does not shrink from abusing any one, or from prophesying anything,—and, in the midst of sensible reasoning and quotations that seem the result of large and various readings, utters an amount of nonsense rarely to be found even in nearly 300 closely-printed pages. Not content with the prodigal use of capital letters, italics, and triple notes of admiration, he employs studiously the most violent and astonishing forms of speech—some that we dare not quote in illustration of the remark. The “obstructives” are, apparently, the governments; the “man,” as far as we can discern, is Mr. Disraeli or Napoleon the Third. The result pointed at is a revolutionary apocalypse, that shall incarnadine “the multitudinous seas,” and, it may be, abolish water from the bed of the ocean and substitute blood! The “Integer” seeks, by a peculiar process, to reconcile the world to this approaching epic of slaughter. The despotism system, he says—upon what calculations he does not say—“is kept up at an annual cost to Europe and to God of two millions of bodies and two millions of souls. This budget cannot be afforded long, and a good revolution for it were, on the mart international, the cheapest article going.” What, then, is the suggestion? To capitalize the bloodshed, and, if necessary, to give twenty millions of the human race to carnage, that the sanguinary interest may be no longer payable. We are afraid that political teachers who endeavour in this style to reconcile the public mind to insurrectionary wars have little chance of success. Whatever human misery is attributable to despotism, may not a little be imputed to those false friends of liberty, who ask for the brotherhood of nations with the foam on their lips, and talk of blood as though it were balm and manna?

How a Penny became a Thousand Pounds. (Houlston & Stoneman.)—Here is a subject to catch the attention of an over-worked and over-taxed nation! *Poor Richard* never imparted more golden wisdom or more solid information than is promised in this title. A French moralist has said, that with twenty sous—price of the sacrifice of a single caprice—pleasure may be given to a score of unfortunate men. Allowing this to be true—and the assertion is open to disputation—what is the result pointed at compared with that which makes a thousand pounds the product of a penny discreetly handled and applied by one indus-

trious, frugal, upright, and, we must add, astonishingly lucky man? A single grain of wheat, supposing all it produces to be again committed to the ground, will in five years multiply itself nearly a million of million times! Something like this may be done with the penny, always providing that the owner does not encourage his probable tendency to devour the produce of the penny as fast as it arises. Such encouragement will check the natural tendency in the penny itself to reproduction. These tendencies are connected with honest profit—with what is gained from discount on paying ready money—with interest, and with compound interest,—to say nothing of its being able, when multiplied, to purchase the guaranteeing advantages of assurance, and procure for its proprietor no despicable element of power,—namely, influence. This matter is pleasantly made out in a variety of agreeable details, which read as if written by a practised pen. We are authorized to deprive the book of half its public—anxious to know the solution of the mystery,—by informing all idly-disposed persons that they need not trouble themselves to look into it. Its directions are only applicable to the persevering and the honest; and the idle man, who, as the preacher emphatically says, is the devil’s man, is neither of these. We should, perhaps, deprive the book of nearly the other half of its public were we to say that its instructions as little regard those who are eager to make their fortunes in a hurry. There remains, we hope, a sufficiently numerous public, or section of it, who have curiosity enough to inquire how, in twelve years, a penny became really a thousand pounds? It is true that a thousand young tradesmen may try the plan, and not reap half the profit; but even that half would be a very handsome multiplication of the almighty penny.

Transactions of the Surrey Archaeological Society, for the years 1844, 1845. Vol. I, Part I. (J. R. Smith.)—The first publication by this Society contains reports of the inaugural and of two annual meetings. The proceedings have been of an unusually animated character. The frequent occurrence of the words “laughter” and “a laugh” in the inaugural address are suggestive rather of parliamentary than antiquarian transactions. The jokes of the Chairman (Mr. Henry Drummond) are, however, pertinent, and illustrate some very sensible remarks as to the right aim of archaeological research, and the true uses of these Societies. We see no reason why in these as, in other matters, it may not be asked *ridendum dicere vera quid vetat?* There are also some very able papers and an account of the opening of an ancient British barrow at Teddington, which, by-the-by, is in Middlesex, not in Surrey. Here, however, some other antiquarians had been before them, and it was but poor gleaning. The number is well illustrated, and is altogether creditable to this young Society. The list of members, as well as the vigour of its proceedings, augurs, we think, a long and useful life.

British Rural Sports: Shooting, Hunting, Coursing, &c. By Stonehenge. (Routledge & Co.)—Scarcely any of the conventional methods of pursuing “sport” in the country are left undescribed by “Stonehenge,” who includes even pedestrianism, and boating, among the exhilarating varieties of a rural life. His manual is arranged with classification of amusement; as the pursuit of wild animals, which comprises every species of attack on the free rangers of field and water—from stag-hunting to fishing for pike. The racing chapters are even more discursive. We should say that every one who desires to understand how the most enjoyment can be extracted from life in the country upon long visits to country friends, will be glad to be possessed of this full and solid volume, which may inform the most practised sportsman, while it will help the least practised through a course of rural revelries, without the risk of being accounted a “cit,” or a hedge-cockney.

Commercium Epistolicum, J. Collins et Aliorum de Analysi Promota, &c. Reprinted from the Original Edition of 1712, and edited by J. B. Biot and F. Lefort. (Bachelier.)—Mathematicians, and those particularly who take an interest in the history and development of mathematical science,

will welcome this edition of the celebrated 'Commercium Epistolicum,' particularly as it bears on the title-page the names of MM. Biot and Lefort. The edition has been very carefully reprinted from the original work, and abounds with notes from the pen of M. Lefort, to whom M. Biot accords all the merit of the labour attending the production of the work. We are bound to add, that M. Lefort does not conceal his sympathy for Leibnitz. "Newton," he adds, "inspires admiration, Leibnitz even more." This honest avowal will prepare the reader for many remarks which will, perhaps, ill accord with his appreciation of Newton.

Agonistes; or, Philosophical Strictures, suggested by Opinions, chiefly of Contemporary Writers. By the Author of 'A Review of the Principles of Necessary and Contingent Truth.' (Rivingtons.) Mr. Lyall, who is advertised as the author of this work, appears to have been in the habit of dotting down his reflections upon what he has read, "in the mere solitary indulgence of a love of argumentative discussion, and except in one, or at the most two instances, with no purpose of publication." These reflections he has here thrown together in the shape of short chapters, touching upon a variety of topics—natural theology, metaphysics, logic, and politics,—but not thoroughly discussing any. A careful perusal has not enabled us to discover any remarkable novelty or merit sufficient to justify his change of purpose in thus giving to the world the odds and ends of his commonplace-book. The author himself is dissatisfied—and not without reason—"with the miscellaneous character of the contents of his volume." But connected with this are the graver faults of incompleteness and superficiality, as one would naturally expect from the way in which the book has been made up. How could stray thoughts, arising from a mere love of argument and hastily put to paper, be otherwise than fragmentary and superficial? It requires more maturity of mind and more patient deliberation than Mr. Lyall exhibits to render one's comments upon books worth publishing. We have it upon his own authority, that his previous work "was put together rather hastily, and is marked by 'precipitation of judgment and petulance of contradiction.'" Nay, further, he says of certain portions—"They were hazarded with a want of deliberation and reconsideration very unjustifiable in reference to topics so important," and he now begs to retract the views there advanced. While we admire the honesty and courage of this confession, we cannot attempt to palliate its damaging effect upon the reception of the present volume. We wish we could say that it bears no traces of the same imperfections as its predecessors, but we cannot.

Sketches on Italy: its Last Revolution, its Actual Condition, its Tendencies, and Hopes. (Hamilton, Adams & Co.)—Sir Culling Eardley and Mr. C. H. Bracebridge affix their names to the preface of this little volume, which, they inform us, "is from the pen of one whose name, unhappily, cannot be divulged without injury to himself, but who is known, by all his friends, to be intimately acquainted with the history, politics, and social condition of Italy." The writer sketches, historically, the revolutionary struggles that have been witnessed within the present century in the various States of the Peninsula, naming Rome as the worst-governed state, and Naples as second to Rome. He considers that the Italian Revolution has been merely suspended, or interrupted, by events, and that it will burst out again whenever a favourable circumstance occurs. His political theory is:—that Piedmont, in reward of her many exertions and sacrifices, should obtain the Lombardo-Venetian provinces, with, perhaps, the Duchies of Parma and Modena. He considers that the parliamentary Opposition in Piedmont acted without an appreciation of duty or honour when it opposed the participation of Sardinia in the late war; and calls upon some diplomatic Meleager to relieve mankind from the rule of the King of Naples. The volume contains nothing very new or forcible; but is a neat exposition of political doctrine from one of the many varying points of view from which Italian affairs are now regarded.

Internal History of German Protestantism since the Middle of the Last Century. By C. F. A. Kahnis, D.D. Translated by the Rev. T. Meyer. (Edinburgh, Clark.)—That was an ingenious epigrammatist, who said that reading a translation was like looking at the wrong side of a tapestry. You see the figures, but they are reversed; you see the colours, but you do not see the perfect distribution of shade and tint, or the flowing harmony of the whole design. Mr. Meyer, to all appearance, doubts the perspicuity, the smoothness, the elegance, even the intelligibility of his version of the Protestant History of Dr. Kahnis. But why? "The philosophical language of Germany," he says, "is so entirely peculiar, is itself so dark and barbarous, that it almost defies translation." These words, however modest, are scarcely discreet in a Preface; but, if the reader is not alarmed by Mr. Meyer's confessions, he will find the narrative sufficiently clear and agreeable. Certainly, the book deserved translation; for, though Dr. Kahnis be a Lutheran, his view of the development of German Protestantism since the middle of the last century is broad, original, and instructive. The style is, in parts, abstruse, from the abundance of technicalities, and from a certain mysticism that haunts the writer's mind; but the student may generally depend upon finding his way through the metaphysical intricacies of the chapters on Descartes, Spinoza, the Humanists, Illuminati, Rationalists, Preternaturalists, and Mediation Theologists. Dr. Kahnis, writing from his fixed Lutheran point of view, may be regarded as a partial interpreter of the German theological debates; but it is due to him to say that his treatment of the historical subject is honest, while his discussion of theories is marked by a profound respect for the human conscience and by an evident desire to appreciate genius at its proper value.

An excellent work on *Modern History* has been issued by Messrs. Chambers as part of their "Educational Course." It is a judicious summary of events from the time of the Reformation to the present day, written with more than ordinary distinctness and animation. The various threads of the narrative are never entangled, but skilfully combined into one progressive story, exhibiting the achievements, the misfortunes, and the advances of civilized nations during the last three centuries and a half. Europe naturally occupies the most prominent place in the picture; but other parts of the world are not passed over in silence. A valuable supplementary chapter on Art, Science, and Literature since the Reformation, occupies about one-fifth of the whole volume, and gives a clear view of the intellectual progress made during that period. We take the liberty of pointing out one or two minor errors, in the hope that they will be corrected as soon as an opportunity presents itself. At page 337 we find it stated that, on Earl Grey's retirement from office, Lord Althorpe was appointed premier, and shortly after the Whigs withdrew from office altogether; the fact being, that Lord Althorpe was never premier, and when he was raised to the peerage on the death of his father, the king summarily dismissed his Whig ministers. Again, in one place we are told there were fourteen separate communities at the first formation of the United States; and in another, that the number was raised to sixteen by the addition of three more, one of the three being Vermont, which had been previously included among the fourteen.—Mr. Walford's *Handbook of the Greek Drama* is a useful compendium of information on the history and metres of the Greek drama, and the biography, characteristics, and works of Greek dramatists. It includes also an analysis of Aristotle's Poetics, with the canons of Porson, Blomfield, and Monk, and extracts from other writers on collateral subjects. The highest forms in classical schools can hardly want more than may be found here, and even students at college might turn to these pages with advantage.

The first three books of Virgil's *Æneid* have been published in a convenient and cheap form, with Notes suited for school purposes, by Messrs. Parker in their "Oxford Pocket Classics."—Several other educational works which have reached

us may be dismissed with a passing mention. There are two small ones on geography, *First Book of Geography*, by W. Aldis, and *Descriptive Geography of England*, by T. Challener, both of which are in the catechetical form.—Then we have *Eleven Hundred Questions on the Use of the Globes*, with a Key, by W. Hardcastle.—*First Principles of General Knowledge simply explained*, by Susanna M. Paul.—*Catechetical Notes on the Thirty-nine Articles*,—and two numbers of *Catechetical Lessons on the Parables of the New Testament*.—To these we may add, *A German Grammar on a New and Simplified Method*, by Herr Bernard Moncriff, which is a small eighteenpenny pamphlet containing merely the accident in the ordinary way.—*The Educator's Instruments*.—*Hints on Method, School Government, &c.*, by G. C. Drew, a common-place affair which might have been left unpublished without any great loss to the world,—a still more flimsy pamphlet, entitled *A Comprehensive View of National Educational Schemes*.—*A Lecture on the System of Education pursued in the French Military Schools*, delivered by Montague Gore, Esq., at the United Service Institution.—*A Brief Sketch of the History of the Hull Ragged and Industrial Schools*,—two twopenny tracts, called *Church Papers*, one on the Church in the New Testament, and the other a tale by Gerard Van Kampen, illustrative of the words "I believe in God the Father Almighty,"—*A Letter to the Right Hon. the Earl of Shaftesbury, President of the British and Foreign Bible Society, on the Pantheistic and on the Buddhistic Tendency of the Chinese and of the Mongolian Versions of the Bible published by that Society*, by the Rev. S. C. Malan, M.A.,—and *Promptuarium Sententiarum ex Veterum Romanorum Libris congestis* E. F. Wuestemann, a collection of quotations from Roman authors on various subjects, with references to the places whence they are taken.

LIST OF NEW BOOKS.

Aytoun's *Bothwell*, a Poem, 8vo. 12s. cl.
Barbauld's *Lessons for Children*, new edit. illust. 18mo. 2s. cl.
Belcher's *Horatio Howard Brenton*, 3 vols. post 8vo. 31s. 6d. cl.
Bohn's *Standard Lib.* Thierry's *Norman Conquest*, Vol. 3, 3s. 6d. cl.
Bohn's *Cheap Series*, Washington's *Life*, by Irving, Vol. 3, 3s. 6d. cl.
Brodhurst's *Nature and Treatment of Club-Foot*, 8vo. 4d. cl.
Brougham's *Works*, Vol. 7, Rhetorical and Lit. Dissertations, 5s. cl.
Bryce's *Scenes and Lights in the East*, cr. 8vo. 3s. cl.
Conolly's *Treatment of the Insane*, 8vo. 14s. cl.
Dana's *Seamen's Friend*, new edit. by Lees, cr. 8vo. 8s. cl.
De Montalembert's *Plus IX*, and Lord Palmerston, cr. 8vo. 12s. cl.
De Tocqueville's *State of Society in France before 1789*, 8vo. 14s. cl.
Dibdin's *One Hundred Songs with Music*, royal 8vo. 1s. 6d. cl.
Dod's *Harp taken from the Willows*, 8vo. 3s. cl.
Dower's *General Atlas of Modern Geography*, new edit. 31s. cl.
Dower's *Minor School Atlas*, new edit. 8vo. 7s. 6d. half-bound.
Edgeworth's *Moral Tales*, new edit. 8vo. 3s. 6d. cl.
Edwards's *Book-Keeping by Single Entry*, new edit. 12s. 6d. cl.
Eyre's *Classical Spelling Book*, 12mo. 1s. 6d. cl.
Hardy's *Incidental Remarks on Properties of Light*, 8vo. 6d. cl.
Hook's *Grocery Married*, new edit. 8vo. 3s. cl.
Johnston's *Elements of Agricultural Chemistry*, 7th edit. 6s. 6d. cl.
Kempis (Thos. à), *Imitation of Christ*, Essay by Chalmers, 2s. 6d. cl.
Knight's *Truth and Importance of Christian Religion*, 2s. 6d. cl.
Lardner's *Handbook of Nat. Philos.* Vol. 5, Electricity, &c. 4s. cl.
Laws and Practice of Whist, by Coelebs, 2nd edit. cr. 8vo. 2s. 6d. cl.
Lethbridge's *Woman the Glory of the Man*, 8vo. 2s. 6d. cl.
Littor's *Mosaic Dispensation*, Introductory to Christianity, 10s. 6d. cl.
Lyons's *The Ritual*, 2nd edit. imp. 32mo. 3s. 6d. cl.
Maret on the Composition of Food, 8vo. 16s. cl.
Orsini's *Austrian Dungeons in Italy*, 6s. 1s. 6d. cl.
Parker's *the Padlock*, by the Druid, 2nd edit. 12mo. 3s. 6d. 2d. s. 6d. cl.
Practical Swiss Guide, by an Englishman in Switzerland, 2d. 2s. 6d. cl.
Robertson's *Sermons at Trinity Chapel, Brighton*, 1st Series, 3s. cl.
Turnbull's *Diseases of Stomach with Fermentation*, 8vo. 6s. cl.
Turner's *Harbours*, engraved by Lupton, Text by Rusk, 42s. cl.
Wilson's *Works*, Edited by Ferrier, Vol. 5, Essays, Vol. 1, 6s. cl.
Wordsworth's *Joint-Stock Companies Act*, 1856, 8vo. 3s. 6d. cl.

MEETING OF THE ARCHAEOLOGICAL INSTITUTE AT EDINBURGH.

THE Annual Meeting of the Archaeological Institute commenced on Tuesday, the 22nd ult., at Edinburgh, under the presidency of the Lord Talbot de Malahide, and lasted a week. The proceedings went off with unusual *éclat*, being enhanced by the natural beauties of the locality, the generally brilliant weather, and by the very cordial reception and zealous interest of the residents. Never, perhaps, was there such a contest to give information; papers overflowed. The visitors were ready to contribute their experience upon matters general, and the townsfolk historical records, subjects of local interest, and national peculiarities. It was impossible to make full use of all the communications that had been provided for the occasion, and no small disappointment was felt from the fact that interesting papers were being read in two Sections at the same time. This was, perhaps, inevitable. The Architectural meetings were held in the Queen Street rooms, the Historical in the rooms of the Royal Society. The meeting opened

with an address by the Lord Provost, expressing a cordial welcome to the members of the Institute, and this was responded to by Lord Talbot. After a speech from Mr. Cosmo Innes, the Rev. Collingwood Bruce read an essay on 'The Practical Advantages accruing from Archaeological Inquiries.' He directed attention to the Roman division of the great field cultivated by the Archaeological Institute and other kindred Societies. He showed that, if the Premier had come to them before venturing on the war with Russia, he would have been taught the necessity of making roads, providing a commissariat, and erecting a solid encampment for the army—according to the practice of the Romans. He then turned to the lessons which antiquity gives us for our improvement in the arts of peace. The Romans were great builders. Many of their works which have come down to our day are remarkable for their magnitude and their durability. How vast a structure is the Coliseum at Rome—how very remarkably do the lofty walls of Richborough and Pevensey hang together. One cause of the durability of their erections is the excellence of the mortar which they employed. If we had studied their method of making and using it, our buildings would not have the tendency to fall to pieces which they have. I have been informed that when the Durham County Prisons had been built at very great expense, a gentleman requested to be looked up in one of the cells, and to be furnished with a piece of an iron hoop. In the course of an hour he liberated himself. This he could not have done if the mortar had possessed a proper degree of tenacity. The necessities of our present railway system have compelled our engineers to pay attention to the subject of mortar, and in all our great works a material is now used as good as that which was prepared by the Romans; but a study of antiquities would probably have caused the revival of this important part of the craft of a builder to have been earlier effected. When the station of Hunnum on the wall of Hadrian was being pulled to pieces some years ago, an eminent architect in Newcastle, Mr. Dobson, carefully examined the buildings which it contained. He noticed with considerable interest the mode in which the flues were brought up the sides of the walls from the hypocausts below. The hint was not lost upon him. He was at the time engaged in building a house in a damp situation, and he was anxious to devise some means of preventing the wet forcing itself through the walls. Heat once resolved to substitute a thin brick wall instead of the ordinary wooden stoothing on the inside of the main stone wall, leaving a small space between them, but tying them together at intervals. The plan answered admirably, and he has adopted it ever since. He named it to Mr. Smirke, who also adopted it. After some further remarks, he adverted to the general claims of Archaeology, which he characterized as the handmaid of History. It supplies many of the facts with which the historian deals. The documentary materials which are available for the compilation of the early history of Britain are exceedingly scanty. When we have exhausted the highly interesting but brief narratives of Caesar and Tacitus, we have little else on which we can rely. For a knowledge of some of the mighty movements that occurred during the long period that elapsed between the arrival of Caesar and the departure of the Romans, we are entirely dependent upon the spade and pickaxe. Again, as confirmatory of documentary history, how invaluable are the researches of the archaeologist! We have had a splendid illustration of this recently in the ruins of Nineveh and Babylon. But, still to confine myself to Romano-British ground, let me give you one example. Tacitus tells us that, at the battle of the Grampians, Agricola ordered three Batavian cohorts and two of the Tungrians to close with the enemy, and bring them to a hand-to-hand engagement. At Falkirk, the other day, I saw an altar dedicated by a body of Tungrians. In a broken stone, also, found on the line of Graham's Dyke, I think I recognize a dedication by a cohort of Batavians. At all events, upon the line of Hadrian's Wall we have several slabs and altars bearing the name of Batavian and Tungrian

troops. Now, who can fail to perceive the vitality with which such discoveries invest the pages of the chronicler? But Archaeology is not simply valuable as a purveyor of facts and evidences for the use of the historian. It elevates the mind of man; it enlarges his soul; it divests us of a part of our selfishness; it lifts us out of the rut of our everyday life; it makes our hearts beat in sympathy with those who cannot repay us even the "tribute of a sigh"; it educes affections which bless us and tend to make us blessings to all around, but which are apt to be dried up by too long and too intimate an acquaintance with the market-place and the exchange.

On Wednesday, after a paper by Mr. Laing on Heriot's Hospital, Lord Neaves read an interesting essay on the Ossianic Controversy. Lord Neaves said:—"I cannot boast of any knowledge of the Celtic languages; but possibly a knowledge of Celtic and an absence of partiality are incompatible things. The principal considerations to which I mean to call the attention of my hearers arise out of a Highland MS., which, although known for many years, has only lately been examined in a satisfactory manner. It is a collection of poems, which appears to have belonged to Mr. James McGregor, Dean of Lismore, and an account of it is given by Dr. Donald Smith in the Appendix to the Highland Society's Report. Its date may be assigned to the first half of the sixteenth century—not, certainly, an ancient date, but a date old enough to have an important bearing on the question at issue. The Gaelic is not written according to the rules of etymological spelling, but according to what appears to have been the vulgar or prevailing pronunciation of the day. Whether this circumstance is the result of ignorance, as the Irish antiquarians allege, or proceeds, as Mr. M'Lauchlan thinks, from a systematic plan of adopting a proper phonetic orthography, I am quite unable to determine; nor is it of much consequence to the question. The MS. contains a miscellaneous collection of Gaelic poems, some of them undoubtedly Irish, and some of them undoubtedly Scotch. The poems of Irish and Scotch origin, to which I now refer, are independent altogether of those Ossianic poems, which it also contains, and which form the debatable land between the two countries. The poems of unequivocal nationality are ascribed in the MS. to well-known bards, or composers, of both nations, such as O'Daly in Ireland and M'Kerrich in Scotland, and relate respectively to Irish and Scottish themes. Of the Ossianic poems, or the poems ascribed to Ossian, or in his style, it is important to notice that there are several in which Ossian is personally introduced, but in a manner rather at variance with the Scottish theory, or the version of Macpherson. In the fragments contained in this MS. we have unquestionably the names which appear in Macpherson's publication—Fingal, Gaul the son of Morni, Oscar the son of Ossian, Garve the son of Starno, the Danes, Cuchullin, &c. Without doubt, if Macpherson's Ossian be an imposture, he has made use of persons and names familiar for centuries to every native Highlander. The only peculiarity in the case of the fragments in the MS. under consideration is the frequent introduction of St. Patrick. There are numerous dialogues between the Saint and Ossian, and many of the poems are addressed by the latter to the former. This may be the consequence of later monkish interpolations, Ossian being represented as a convert of St. Patrick's. The Christianity of the poet, however, is of a somewhat questionable order. If these passages belong to the original composition, they would fix the era of Ossian as being that of St. Patrick, and would also indicate that his country was not Scotland, but Ireland."—After an elaborate analysis of this MS. and some severe strictures on Dr. Donald Smith, Lord Neaves summed up the controversy thus:—"Reviewing the whole subject, I think that the following propositions may be considered to contain correct results in reference to the subject of this controversy. 1st. The Celtic language of Ireland and that of the Scottish Highlands is one and the same; and there is the strongest probability that, with various degrees of Scandinavian, Teutonic,

or other foreign admixture, the two races are identical. 2nd. Whatever may have been the early state of the Scottish Highlands, it is certain that, at least from the introduction of Christianity, Ireland possessed a high degree of learning and civilization. 3rd. The Irish language, from the same early period, was carefully cultivated, and continued to be preserved in purity; and elaborate forms of poetry or versification were invented and extensively practised by Irish writers. 4th. Mythical persons and legends, as well as historical characters and events, became from time to time the subjects of Irish poems, which were widely diffused and preserved, partly by tradition and partly also in a written form. 5th. While it is probable that from the earliest time much intercommunication passed between the adjoining coasts of the two countries, it is certain that at later periods within the range of history migrations took place from Ireland to Scotland, by which the learning and enlightenment of the sister island were conveyed to the Scottish shores; and in progress of time the poetry also of Ireland became current in Scotland, and was diffused in the Scottish Highlands by recitation, and latterly also was preserved in manuscript. 6th. At an early period within the records of history, whether from native character or from Irish instruction, the resident ecclesiastics of Scotland attained to eminence in learning and piety, and in all probability a considerable degree both of genius and of taste pervaded the Scottish Celts, though the evidence of any Scottish compositions of an ancient date is extremely defective, nor does any body of Celtic manuscripts exist in Scotland, while those which have been preserved in Ireland are numerous, and reach at least to the twelfth century. 7th. The poems published by Macpherson as the compositions of Ossian, whether in their English or their Gaelic form, are not genuine compositions as they stand, and are not entitled to any weight or authority in themselves, being partly fictitious, but partly at the same time and to a considerable extent, copies or adaptations of Ossianic poetry current in the Highlands, and which also, for the most part, are well known in Ireland, and are preserved there in ancient manuscripts. 8th. Upon fairly weighing the evidence, I feel bound to express my opinion that the Ossianic poems, so far as original, ought to be considered generally as Irish compositions, relating to Irish personages, real or imaginary, and to Irish events, historical or legendary; but they indicate also a free communication between the two countries, and may be legitimately regarded by the Scottish Celts as a literature in which they also have a direct interest, written in their ancient tongue, recording the ancient traditions of the Gaelic tribes, and having been long preserved and diffused in the Scottish Highlands, while if the date, or first commencement of these compositions, is of great antiquity, they belong as much to the ancestors of the Scottish as of the Irish Celts. 9th. There is still room for inquiry whether in the Scottish manuscript already adverted to, or in other trustworthy resources, Ossianic poetry cannot be pointed out which may be peculiar to Scotland, and of which no trace may be found either in Irish manuscripts or Irish tradition. Even in the latter history of the Highlands there has been no want of poetical genius, and it would be wonderful if at former and happier periods the flame did not burn with yet a brighter lustre. I shall conclude these hasty and imperfect remarks by pressing on my audience two special considerations that seem to me to deserve attention:—1st, I think that, with all his errors, we owe to James Macpherson a large debt of national and literary gratitude. It is difficult now to estimate precisely the degree of blame imputable to his conduct. Literary forgery, or to give it a milder name, literary embezzlement, was then so frequent as to be almost fashionable. A faithful editor was scarcely to be found. While Chatterton fabricated literary antiquities wholesale, Percy also brushed up his ballads that he might suit them to the public taste; and even the excellent Lord Hailes was found chipping the coin which he should have uttered in its original integrity. Celtic antiquities were little understood,

and antiquarian or historical criticism was only in its infancy. Macpherson obviously admired the compositions which he actually met with in the Highlands; he saw their capabilities, and he put them forward in a captivating dress. If he varied, garbled, or interpolated them, so as to exalt the country in which he found them, and to which he himself belonged, some indulgence is due to a feeling of patriotism and a desire to raise the Scotch Highlands from the depressed condition to which they had been reduced. Perhaps he believed that Ossian was a Scotch hero and bard; that the Irish people were a mere Scotch colony, and that anything to the contrary was a modern corruption; and if his subsequent conduct was more seriously culpable, it may be traced as much to pride and pertinacity as to want of principle. Certain it is, that Macpherson was the first who saw and showed us the merits of Gaelic poetry. Assuming those poems, so far as genuine, to be Irish compositions, they had been neglected by the Irish and allowed to remain unpublished and unknown until Macpherson brought them to light from Scottish sources. Then, no doubt, a variety of Irish writers came forward and asserted their claims. Miss Brooke, Walker, Hardiman, Drummond, O'Reilly, and other more recent writers, have done justice to their subject and to the genius of Ireland; but it should not be forgotten that it was the Scottish Ossian that drew them out; and, indeed, the Irish of the present day are not slow to acknowledge the superior zeal with which the Albanian Celts have done justice to the composition of the common language. 2nd, I take the liberty of connecting with this subject an humble exhortation, which I address to myself as well as to others, to give a prominent place to the Celtic languages in the study of Philology. The Celtic languages, there can be no doubt, will richly repay the attention of the most fastidious linguist, and will give and receive important illustrations when studied in connexion with the other members of that mighty family."

The members assembled in the Hall of Heriot's Hospital, where they were hospitably entertained by the Provost and Governors. They afterwards passed into the Grey Friars' Burial Ground, and visited the most celebrated localities in the old town, under the guidance of Mr. Robert Chambers, who proved himself a well-qualified and most zealous cicerone. On Thursday a special train conveyed the Archaeologists to the Tweedside Abbeys, and first to Abbotsford, which was thrown open to the members by Mr. J. Hope Scott, at the rate of sixpence per head. After lunching at the little inn at Melrose, a considerable time was devoted to exploring the ruins of the Abbey, where a great want was felt of some one to explain the architectural features of the building. The same deficiency would have been felt also in the Abbeys of Dryburgh and Kelso, but as the rain set in heavily during the latter part of the excursion, lecturing, even if prepared, would have been impracticable on the spot.

On Friday, after numerous papers, an excursion was made to Dirlerton Castle, and a deeply interesting paper was read in the evening 'On Vestiges of Roman Surgery and Medicine in Scotland and England,' by Prof. Simpson. On Saturday papers were read and lectures delivered in the temporary Museum, after which the visitors proceeded through the Old Town to Holyrood Palace and its beautiful ruined Chapel; Mr. J. H. Parker here volunteered, and in St. Giles's Church also, some remarks upon their architectural features. Many of them he pronounced to be identical with those of France. A large party assembled at Mr. R. Chambers's residence in the evening, and were entertained with a series of airs, chiefly Scottish, of the sixteenth and seventeenth centuries.

On Monday, after various papers in the Sections, and one in particular upon 'Documents connected with the Coronation Stone of Scone,' by Mr. Joseph Hunter, excursions were made to Borthwick Castle, Hawthornden, and the Castle and Chapel of Roslyn. The excursions were neither arranged nor conducted with the experience or precision which have hitherto characterized the expeditions of the Archaeological Institute. The distance of Borthwick from the capital was too

great to be accomplished in an afternoon journey, with Roslyn and Hawthornden. But the weather was delightful, and every one seemed to enjoy all that it was possible to achieve.

Without the quaint moralities of the appointed guide and Mr. J. H. Parker's voluntary observations, the beautiful chapel of Roslyn would have had no interpreter, whilst such a scene would have been, of all others, the best adapted for a set architectural paper. On Tuesday Major Macpherson gave an interesting account of his recent excavations and discoveries at Kertch (Pentapeune) in the Crimea, which, with a few more communications, papers, and certain regular business forms, terminated the proceedings; but many of the visitors lingered longer than usual, and an earnest desire was expressed that the Museum might not be so speedily dismembered as usual after the close of the meeting. To meet this feeling, it was arranged that the collection should remain intact four or five days longer, and that access should be afforded to non-members by means of five shilling tickets for the extra days, and half-crown tickets available for one day only. The plan appears to have given universal satisfaction.

The Museum was lighted for the *Conversazione* on Monday evening, and presented a brilliant effect. As a collection it exceeded all that the Institute had hitherto accomplished. It afforded a glorious opportunity for the display of family and national relics, and as every article was carefully labelled, the pleasure of inspection was greatly enhanced. Perhaps the most interesting department was an assemblage of all the portraits of Mary Queen of Scots known to exist in the north. Among all these, the half-length contributed by the Earl of Morton, from the collection at Dalmahay, stands pre-eminent. It is painted with firmness, and closely resembles the countenance of the effigy on the monument in Westminster Abbey. It was a singular omission, considering the authenticity of that effigy, executed for her son, and in fact the only positive evidence we have of Mary's features, that no plaster cast of the bust was contributed to the collection. A charming drawing, by Janet, in red and black chalk on white paper, exhibited by Dr. Wellesley, of Oxford, may be regarded as next in point of interest. It is the artist's finished study for the picture now in the royal collection at Hampton Court. A large portrait, contributed by the Leith Trinity House, has many claims to particular attention: it is very similar to a small miniature of admirable workmanship preserved in the print-room of the British Museum.

On the opposite wall to the Mary portraits was an interesting series of paintings of the Pretenders and Cardinal York, many of them very superior in workmanship. But Lord, as old Pepys would say, to see the infinite numbers of gloves, pin-cushions, muffs, handkerchiefs, book-covers, &c., embroidered by Queen Mary's hand,—the straw-hat of her rival of England,—relics of Mary of Modena,—Queen Anne's gloves,—John Knox's bible and chair,—King Charles's gold embroidered skull-cap,—Montrose's satin and lace ditto, with stockings and handkerchief,—the poet Gray's commonplace-book,—Burns's gauging-rod,—together with countless rings, tablets, &c., said to have belonged to ancient worthies, all carefully displayed under glass! They made a wonderful show, and were no doubt the most popular objects of the exhibition; but of a far different order was the wonderful collection of Celtic remains, including some fine Irish specimens, particularly the shrine of St. Patrick's bell, contributed by Dr. Todd, and an ancient Irish harp, exhibited by the Marquis of Breadalbane. The celebrated Needwood Torque and the far-famed Douglas Jewel were contributed by Her Majesty. The mace of St. Salvador's College, St. Andrew's, afforded a fine example of the workmanship of the middle of the fifteenth century, and displays in the little pendant towers at the corners the striking Scottish peculiarities.

Two beautiful little caskets, adorned with stucco-work, referable to the productions of Francesco l'Indaco, mentioned by Vasari, were deposited for exhibition by the Board of Trustees for Manufac-

tures. Among other interesting articles, we noticed:—the Foundation Charter of the Abbey of Kelso, A.D. 1159; exhibited by the Duke of Roxburgh. The initial letter M contains two sitting royal figures, richly coloured and very characteristic of the art of the twelfth century.—Portraits of Sir Walter Raleigh and his Lady, one of them dated 1598; contributed by Mr. J. Gibson Craig.—Sculptured Oak Panels, consisting of medallions of heads and quaint figures from the ceiling of the ancient Parliament Hall, Stirling Palace; exhibited by the Marquis of Breadalbane.—A Hand-bell, with curious inscription and monogram, which belonged to Mary Queen of Scots; contributed by Mr. R. Bruce, of Kennet.—Terra-cotta Model of Moses, attributed to Michael Angelo, from the collection of Mr. J. Gibson Craig. It was procured at Rome for the late Lord Eldin.—A very fine Portrait, by Guillem Skeetes, of Edward the Sixth of England; exhibited by Mr. Maitland Hogg, of Newliston.

Many charters of extreme antiquity added to the historical interest, and the Duke of Northumberland considerably displayed the so-called "Hotspur's Target" found at Shrewsbury. Numerous specimens of ancient enamel were contributed. One cup was especially fine, being decorated with enamel pictures of subjects from the Old and New Testaments—twelve in all. The Duke of Hamilton sent a magnificent Limoges enamelled Triptych, supposed to be by N. Perricault, rivalled only by another triptych, belonging to the same noble proprietor, with "the deposition" in enamel copied exactly from Marc Antonio's engraving after Raphael. It is signed "P. R."

Mr. Joseph Mayer, of Liverpool, sent a great variety of ancient watches, and all the celebrated ivory carvings which once constituted so important a part of the *Féjérvári* collection.

The Museum of the Scottish Antiquarian Society, the Palace of Holyrood, the Regalia at the Castle, and all public institutions, were freely thrown open to the members. Among the most important papers contributed by the Northern Archaeologists, besides those already mentioned, were those of Mr. J. Robertson, 'On the Knights Templars of Scotland,'—a sketch of Scottish Architecture,—Mr. R. Chambers, 'On the Ancient Buildings of Edinburgh,'—Mark Napier, Esq., 'On the Progress of Science in Scotland,' &c. Other papers were contributed by Dr. Guest, Sir Henry Dryden, Messrs. J. M. Kemble, J. L. Pettit, T. Hunter, G. Scharf, Jun., A. H. Rhind, and W. S. Walford.

OUR WEEKLY GOSSIP.

On Wednesday next, we may remind the reader, Cheltenham will receive the Members of the British Association. A more beautiful town nowhere exists in England, or one offering more delightful excursions. With the sun glaring fiercely through the London lattice, we think of the shady nooks of Pittville and the umbrageous elms of the Old Wells—most poetic and pleasant spots—as we think of early love or the delights of Paradise. On Wednesday Dr. Daubeny reviews the history of science for the past year; noting its progress and its problems; and so prepares a starting-point for the work to be done in Sections. Next week we propose to commence our report of proceedings by laying Dr. Daubeny's Discourse before our readers.

The gift of 500*l.* to King's College, London, has led the Council to propose an Inglis Memorial in connexion with the University. Other friends, it would seem, of Sir Robert Inglis desire to testify their respect for his memory by donations to King's College. The Council, therefore, propose to use the funds placed in their hands for "the establishment of a prize or scholarship for the encouragement of the study of modern history and English literature." The value of the reward to be given, and the precise nature of it, must of course depend upon the amount of subscriptions which the Council may receive from other quarters.

Dr. Scoresby is the lion of Melbourne in Australia. The success of his experimental voyage seems to have been complete; and he is now

undergoing the consequences of success in a round of hospitalities. He states, in a letter published in the Melbourne papers, that all the theoretic views previously published by him in respect to the magnetic influences of iron vessels upon their compasses have been distinctly and beautifully verified, and that nothing more is requisite for the safe and satisfactory compass guidance of iron vessels than a compass for reference duly elevated and properly arranged on a wooden mast.

The following speaks for itself,—and is in the spirit of the remarks which we ourselves added to the complaints of our Correspondent.—

"Edinburgh, July 31.

"We can hardly complain of your Correspondent (dating from Bow, Middlesex, July 16) animadverting on what appears to him,—and, we fear, to others,—as a breaking of faith with the subscribers to the new edition of the 'Encyclopædia Britannica'; but we shall feel obliged by your allowing us space for a short apology. We had made arrangements by which we considered ourselves justified in promising punctuality of publication; but those who have had the charge of periodical publications know that contributions are not always ready at the time they are wanted. The principal cause of the delay in the publication of the eleventh volume of the 'Encyclopædia Britannica' was the great care bestowed on one of the longest and most abstruse articles, which very few men could have written, and which, in its completion, required the greatest research. The deaths of several distinguished contributors, such as Prof. Edward Forbes, Mr. James Wilson, and Sir William Hamilton, have also considerably deranged our plans. So far as we are concerned, although the delay in publication occasions us great pecuniary loss, we would rather incur it, and we trust our subscribers would rather submit to inconvenience, than fail to secure contributions from the most distinguished writers. So far as we at present see, we have every prospect of punctuality in future; but we can no more control some authors than we could control the tides.—We remain, &c. ADAM & CHARLES BLACK."

The City bankers, it is said, have replied to the Royal Commission on Decimal Coinage, that they do not think any legislative interference advisable. Taking the Money Article of the *Times* as tolerable authority for the fact, we observe that there is a strange ambiguity about the answer. It either means that the bankers do not wish to be troubled with a change, or else that they recommend the Government to let the coinage become decimal by itself. Now, though coin be, as we all know, a banker's poetry, we cannot imagine that they think it of the *nascitur non fit* species, and attribute to it the power which plants have of growing towards the light. We suppose, then, that they would rather not have a little trouble, no matter how greatly the community would be benefited. On this we remark, that the time is past for any such objection. The House of Commons has affirmed the principle of the change,—a deep sense of its utility is rapidly growing among the people,—and all who know anything about education are satisfied that it would be the greatest step that could be made for saving time and perplexity. But we are not without a suspicion, and we say it in sober earnest, without meaning satire, that the bankers may have been biased by a desire to adjourn the reform until their own interest in it is better determined, lest they should have to take trouble which will not pay. Among the great City questions of this day is the following:—How long will the private banker be able to maintain his existence against the joint-stock bank? General opinion runs to the effect that, unless something very new be introduced into the private system, the joint-stock system will swallow up what is left as easily as it has swallowed up what is gone. It is, then, an unfortunate time at which to ask the private banker what he thinks about the future; and the Commissioners, in asking them the question, have imitated the chaplain who preached the condemned sermon, in which he besought his hearers to turn over what he had said,—for that he intended to resume the subject on the next Sunday. We hope the Commissioners will not fail

to ask the Bank of England and the joint-stock banks what they think on the matter.

The Members of the Archaeological Association propose to meet in congress at Bridgewater and Bath. The sessions will hold from August 25th to August 30th inclusive; and the following programme is prepared:—

Monday, August 25. Meeting of Committee in the Council Chamber of the Town Hall of Bridgewater, at half-past 1 P.M., where the members and visitors are requested to enter their names and their places of abode during the congress.—Public Meeting in the Town Hall at 3 P.M.—Introductory sketch of the Antiquities of Somersetshire, by T. J. Pettigrew, Esq., Vice-President and Treasurer.—Examination of various places in Bridgewater, churches, &c.—Evening Meeting at the Town Hall for the reading and discussion of papers, exhibitions of antiquities, &c., half-past 8 P.M.—Tuesday, August 26. Visit to Glastonbury Abbey, Church, Abbot's Kitchen, the George Inn, &c.—Wells Cathedral, Close, Palace, St. Cuthbert's Church, &c.—Evening Meeting.—Wednesday, August 27. Visit to Martock.—Stoke-sub-Hamdon.—Stoke Church.—Hamdon Hill.—Montacute, remains of the Clunian Monastery.—The Church.—Brympton Church.—Yeovil Church.—Evening Meeting.—Thursday, August 28. Visit to Clevedon Church, Walton Castle and Church, Weston in Gordano Church, Canenor Court, Clapton in Gordano Church, Cadbury Camp, Tickenham Church, Clevedon Court.—Evening Meeting.—Friday, August 29. Visit to Bath.—Reception at the Bath Royal Literary Institution.—Examination of various churches, &c.—Evening Meeting at 8.—Reading of papers.—Conversation.—Saturday, August 30. Excursion to Hampton Down, Belgic Settlement.—Bath—Hampton Church.—Bathaston Church.—Langridge Church.—Waller's Entrenchments.—The Camps.—Chapel on Lansdown.—Closing Meeting.

—The following papers are already announced:—

Mr. Pettigrew, 'On the Antiquities of Somersetshire,' and 'On the Prevalence of Yew Trees in the Churchyards of Somersetshire, and on other Funerary Emblems derived from the Vegetable Kingdom of Nature.'—Rev. Beale Poste, 'Historical Sketch of the Domesday, the ancient Inhabitants of Cornwall and Devonshire, and part of Somersetshire.'—Mr. Planché, 'On the Earls and Dukes of Somerset.'—Dr. W. Beattie, 'On Glastonbury Abbey.'—Mr. C. E. Davis, 'On the Churches in Bath,' and 'On the Ancient Possessors of Clevedon Court.'—Rev. H. M. Scarth, 'On the Roman Antiquities of Bath.'—'On Earthworks round Bath,' and 'On Belgic Settlement on Hampton Down.'—Mr. Vere Irving, 'On the Clabury Group of Camps in Sussex, and the evidence afforded by them in illustration of the modes by which we can determine the nation to which the construction of any particular earthwork entrenchment may belong.'—Mr. J. Gilbert French, 'On Rayed Banners, and the Earliest Armorial Charges.'—Mr. J. Brent, Jun., 'On Scribes and Notaries.'—Mr. H. Syer Cuming, 'On Cromwellian Memorials.'—Mr. Wakeman, 'Notes on Local Tokens of Bridgewater, Taunton, Bath, and Bristol.'—Mr. W. H. Black, 'On the Ancient Husbandry of Dorsetshire and Devonshire, illustrated by the Ditté or Norman-French Treatise of Sir Walter de Henley.'—Mr. Jeffreys, 'On Churches round Bath.'—Dr. R. W. Falconer, 'On the Ancient Hospitals of Bath.'—Rev. J. L. Nichols, 'On the Earthworks round Bristol.'—Mr. Russell, 'On the different Maps of Bath.'

The French Academy of Sciences has placed 2,000 francs at the disposal of several philosophical professors at Dijon, for the purpose of ærostatic experiments, which will be conducted, on the 15th of August, under the management of the famous aéronaut, M. Poitevin.

A bibliographical discovery of some importance has been made, we understand, by Mr. Thomas Wright, among the manuscripts of the Library of the Hunterian Museum at Glasgow. It was supposed that no manuscript now existed of the celebrated collection of stories known as the 'Cent Nouvelles Nouvelles,' compiled at the Court of the Dukes of Burgundy, immediately after the year 1461, for the Duke Philippe-le-Bon; and in this belief the modern critical editions have all been founded on the old black-letter printed editions, the earliest of which dates from the latter end of the fifteenth century. Mr. Wright found at Glasgow, last October, a fine manuscript, in a writing of the period when the book was composed, with illuminations by a good artist, and apparently the same manuscript described in the ancient catalogue of the library of the Dukes of Burgundy. In this case it would be the author's own copy made for presentation to Philippe-le-Bon; and one or two circumstances about the manuscript lead to the belief that the first leaf, which is unfortunately lost, contained a large illumination, representing, as was the prevailing custom in such cases, the author presenting his book to the Duke. A manuscript answering in every particular of its description to that now in the Hunterian Library, as well as to that in the ancient library of the Dukes of Burgundy, occurs in the Catalogue of the books of M. Gaignat, Paris,

1769, and is marked as having been sold for a hundred francs (4*l.*). As this was just the period at which Dr. Hunter was forming his library, there can be little doubt he was the purchaser of M. Gaignat's manuscript. We understand that Mr. Wright is preparing a new edition of the 'Cent Nouvelles Nouvelles,' formed entirely on the text of the Glasgow manuscript,—and it will form one of the volumes of the selection of works from the old literature of France now publishing, by M. Jannet of Paris, under the title of the 'Bibliothèque Elzévirienne.'

The *Académie des Sciences, Belles Lettres, et Arts* has offered a medal of the value of 300 francs for the solution of the following question:—"On Inundations and their Causes, and on the means to prevent them, with special reference to the basin of the Garonne?"

The question put by the Willems-Fund in Ghent—"What is the real significance and tendency of what has been called the Flemish movement in Belgium? and what influence will this movement have on the future of the country in a social and national point of view?"—has been answered by M. Louis van Rucklingen, of Antwerp. His essay won the prize.

A few weeks ago we reviewed a reprint from America bearing the title 'The Island of Cuba,' by Alexander Humboldt, with Notes and a Preliminary Essay by J. S. Thrasher. The publication, as we said at the time, appeared to be issued as a vehicle for the notes,—and Baron Humboldt very properly refuses to sanction the use of his name for such a purpose. The *Spencer's Zeitung* of July 25 contains the following protest from the Nestor of Travel:—

"Berlin, July.

"In the year 1826, I published in Paris, under the title of 'Essai Politique sur l'Isle de Cuba,' in two volumes, all that the large edition of my 'Voyage aux Régions Équinoxiales du Nouveau Continent,' T. III., contained on the state of agriculture and slavery in the Antilles. At the same time an English and a Spanish translation of this work were published, the latter entitled 'Ensayo Politico sobre la Isla de Cuba,' and of course neither of these omitted any of the frank and open remarks which feelings of humanity had inspired. Just now, strangely enough, the publishers, Derby & Jackson, of New York, have issued, translated from the Spanish translation, and not from the French original, an octavo volume of 400 pages under the title of 'The Island of Cuba,' by Alexander Humboldt, with Notes and a Preliminary Essay by J. S. Thrasher. The translator, who has lived a long time on that beautiful island, has enriched my work by more recent facts on the subject of the population, on the cultivation of the soil, and the state of trade, and, generally speaking, has exhibited a charitable moderation in his discussion of conflicting opinions. I owe it, however, to a moral feeling, that is now as lively in me as it was in 1826, publicly to complain that in a work which bears my name the entire seventh chapter of the Spanish translation (pp. 261-287), with which my *essai politique* ended, has been arbitrarily omitted. To this very portion of my work I attach greater importance than to any astronomical observations, experiments of magnetic intensity, or statistical statements. 'J'ai examiné avec franchise (I repeat the words which I used thirty years ago) ce qui concerne l'organisation des sociétés humaines dans les colonies, l'inégale répartition des droits et de jouissances de la vie, les dangers menaçants que la sagesse des législateurs et la modération des hommes libres peuvent éloigner, quelque soit la forme des Gouvernements. Il appartient au voyageur qui a vu de près ce qui tourmente et dégrade la nature humaine de faire parvenir les plaintes de l'infortune à ceux qui ont le devoir des les soulager. J'ai rappelé dans cet exposé combien l'ancienne législation Espagnole de l'esclavage est moins inhumaine et moins atroce que celle des États à esclaves dans l'Amérique continentale au nord et au sud de l'équateur.' A constant advocate as I am for the most unfettered expression of opinion in speech or in writing, I should never have thought of complaining if I had been attacked on account of my

statements. But I think I am entitled to demand that in the free States of America people should be allowed to read what has been permitted to circulate from the first year of its appearance in a Spanish translation.

"ALEXANDER VON HUMBOLDT."

—The request appears very reasonable to the European mind, not much agitated with the peculiar institution. But Mr. Thrasher writes for a more susceptible public. We notice in this appeal to the press renewed evidence of the extraordinary intellectual vigour of a traveller counting eighty-seven summers.

BRITISH INSTITUTION, Pall Mall.—The GALLERY, with a Collection of PICTURES by ANCIENT MASTERS and DECEASED BRITISH ARTISTS, is OPEN daily from Ten to Six.—Admission, 1s.; Catalogue, 6d.

GEORGE NICOL, Secretary.

ROYAL POLYTECHNIC.—PATRON, H.R.H. PRINCE ALBERT.—On Monday, August 4, at Eight P.M., the Rev. CHAS. BORTRELL, M.A., will lecture on THE TEACHINGS OF THE COURTS OF THE CRYSTAL PALACE.—On Wednesday, and Friday, at Four and Nine, the Grand Series of Views after DAVID SCOTT, as published by Fullerton & Co. illustrating Bunyan's Allegory of THE PILGRIM'S PROGRESS, with Descriptive Lecture by the Rev. J. B. HANSEN.—On Tuesday, Thursday, and Saturday, at Three, Lecture by J. H. PEPPER, Esq. on THE MOON CONTROVERSY.—On the same days, at Four and Nine, the Historical Entertainment of KENILWORTH; and at half-past Three and Eight, Performances by Mlle. Muxida on the Cithar, and by Herr Zinow on the Child's Mouth Organ.

SCIENTIFIC

SOCIETIES.

ZOOLOGICAL.—July 22.—Dr. Gray in the chair. —Mr. P. L. Selater exhibited two specimens of a new Tanager of the genus *Calliste* (making a fifty-second species of that form). He characterized it under the name of *Calliste rufigenis*.—Mr. Eyton made some remarks on the Oyster Beds of England, and gave an account of some observations which he had recently had an opportunity of making on the exclusion of spawn,—forming part of the material for his Report on this subject which will be made to the British Association at Cheltenham. —Mr. Fairholme communicated a few Observations on the Habits of an Australian Pteropus, a species of which genus is in the Society's Gardens. He stated it is well known in the southern parts of Australia in the summer months, but by far the largest flights are seen in the warmer latitudes. The attention is generally attracted to them, just as daylight disappears, by the heavy flapping sound of their wings, as they fly in great numbers overhead, all in the same direction. These flights often continuing to pass for many hours together, on their way to their feeding-places, generally about the banks of rivers, where the tree known as the flooded-gum grows, on the leaves of which they feed. Mr. Fairholme was fortunate enough to have seen two of these places of assembly,—one on a small island in Moreton Bay covered with dense scrub, or jungle, another in the scrub close to his former residence, about forty miles inland from the Bay:—and he states, there would be no difficulty in procuring at Moreton Bay any number of young flying foxes, as the island on which they congregate is close to the anchorage for ships. —Mr. P. P. Carpenter communicated a paper, entitled 'First Steps towards a Monograph of the Recent Species of Petaloconchus, a genus of Vermetidae.'—Mr. Cumming communicated 'Descriptions of Twenty-seven New Species of Land Shells,' collected by M. Sallé in the State of Vera Cruz, Mexico,—and also 'Descriptions of several Shells and other New Species in his own Collection,' by Dr. L. Pfeiffer. Mr. Cumming also communicated 'Descriptions of Four New Species of Kelliade from his own Collection,' by Mr. Sylvanus Hanley.

MEETINGS FOR THE ENSUING WEEK.

Mos. Entomological.
Tuves. Zoological, 3.—General.

FINE ARTS

THE MODERN COURTS AT THE CRYSTAL PALACE.

THE completion of the Musical Court furnishes us with an opportunity of passing in review the decorative merits of this modern portion of our great Art-Palace.

As soon as tradesmen see that a tasteful shop is

an attraction,—that is to say, when objects of taste and art become objects of decoration,—we may expect to see a continuance of that improvement in street architecture which these Courts seem to augur. There is no essential reason why shops should be mere stalls of black brick and mud-splashed window. There is no reason that all the splendours of chromatic decoration should not be used to enliven the passer-by and allure the lounging customer. It must, indeed, be a long time before the hereditary deformity of city houses can die out; for landlords are deaf to the voice of the architect, charm he never so wisely. We have built brick boxes, and brick boxes they must remain as long as they will keep out wet and invite a tenant. But shops are less permanent than the generality of dwelling-houses. They are constantly changing hands, and fresh trades are carried on within their limits. New tenants repair and refit, and painting and fitting in the hands of talent may some day reproduce the arabesques of Raphael, or the carvings of Goujon and Cellini. We rely too much on that domestic, in-door feeling which—partly produced by climate, partly by pride—makes the Englishman love home, and, therefore, delight to adorn it. The annual sums spent on vivid prints, stereotyped Art-Unions, and frivolous chimney ornaments might purchase many a good bronze or bright sketch from Nature.

In the Musical Court Mr. J. Thomas has enlarged the bounds of shop decoration, and has carried it beyond the region of the upholsterer and the glazier. He had an area 70 feet long and 46 feet wide to operate on. To ornament this, he had first to secure room for goods—actual shop goods—and to render them subsidiary to effect, without putting them out of sight. He first, then, perforates his walls with arches and glazed recesses, where his brass instruments may shine and his "all kinds of music" may treasure their hidden harmonies. He then invokes David and Miriam, and imprisons them in state niches, where they are still to be seen. The Sweet Singer of Israel, with lyre in hand and eyes turned up to heaven in the orthodox manner peculiar to sculpture, is exclaiming, "Yea, on the harp will I praise Thee,"—and Miriam, shaking the timbrel, replying, in writing, with "Sing ye to the Lord."

The side of the Court facing the nave is hung and studded with emblems of the music of all nations—Christian and Pagan,—music being a catholic thing and very cosmopolitan. There are grinning heads of Pan,—the inventor of an instrument not now used in orchestras, and shells, and pipes, and wreaths, and garlands of bay,—very broad, pure, and simple in effect. On each side of the entrance figures stand blowing at voiceless flutes and reeds, and over the keystone is Apollo, the ever-young tenor of Greek mythology. The interior decoration, quiet and harmonious in colour, abounds with appropriate and illustrative symbols. Over each recess, in a gilt and hollowed roundel, Mr. Thomas has placed the bust of some great composer, ancient or modern, but not beginning quite so far back as Orpheus, or coming down quite so low as Jullien. There is Palestrina, calm and grand, and Bach, square-browed, dry, scholastic, and mathematical; Haydn, wrung and twisted by pangs of thought, and Clementi, smiling and clear-eyed. There is Jomelli, and Handel, and all the round-browed geniuses that have ever trod a pedal or fingered a key. These meet as in a parliament to discuss the merits of the gay pianos and ivory tubes, which only great magicians can endow with the melody stolen from the rehearsing angels. There they are, twenty-four of them, one for every hour, and every one worth more than a minute's meditation over. Between each bust that seems to listen to the band trumping in the nave, on projecting decorated columns, stand and poise musical Cupids, playing on all the various instruments that have ever conjured up music. Over each recess are pannels of flutes and lyres and cymbals, filleted and grouped, twined with myrtle or hung with ribbons. Over the side entrances, ruled over by David and Miriam, are St. Cecilia and Erato, not at all disagreeing about their dis-

tinct beliefs, but both agreeing in a common gamut and the common language of the human ear. Above runs a boldly-modelled ledge, ornamented with shields which bear the device of a lyre. The whole is thrown into pleasant dimness by a striped red-and-white awning, which, to use a musical phrase, makes the light a semitone flatter, and induces us, as soon as we have passed once through the Court and taken a semibreve rest, to cry in the softest Italian—*Da Capo*.

The Sheffield Court was designed by Mr. Stokes, Sir Joseph Paxton's son-in-law, and, though bearing less trace of the sculptor's hand, is one of the lightest and most fairy-like in the building, turning, as it does, vulgar buying and selling into a question of fairyland and the bazaars of the Rose Street of Damascus. The sides facing the naves are formed of huge glass pannels, that reflect the foxgloves that nod round their transparent walls and the ferns that, untrodden by deer, grow so fan-like and so fresh. Within there is a world of arabesque arches—blue, and gold, and red—reflected in the glassy surface of the crystal or glimmering in broken reflections on the steel blades and rich vases piled below. Here wave palms and broad-leaved plants that laugh at 90° in the shade, and here are blue roof and coloured crockets, ribs and latticing. Anything so gay and smiling was never attempted in house decoration—certainly never before on this side the Channel. With excellent effect, too, Mr. Stokes has introduced, in frescoed medallions along the walls, a series of Cupids, engaged in various stages of manufacture,—filing, crushing, rasping, till the rough ore grows smooth as a mirror and keen as the blade of a yataghan. About all this, as in most of the other Courts, though some are rather dull and cumbrous, there is much vivacity and harmony of thought.

In this Court there are weapons and tools of all kinds,—from files huge enough for the Cyclops to have used, down to the little toys of ladies' work-boxes. There are axes which may have down forests as yet ungrown, and hunters' knives to be snapped years hence in bloody wrestles with the elk or the grisly bear. There are razors that will shave chins as yet unborn, and locks that will guard treasure now hidden in the mine.

The more massive Birmingham Court is Mr. Tite's work, and is not unworthy of the builder of the Exchange. The front is closed in with a regal framework of iron screening, rich with undying leaves, and twisted into pillars and scrolls. The dark marble columns are decorated with sword-blades and guns, emblematic of the dark city which christened this airy court. Here, also, the frescoed medallions are continued, and Cupids are seen quarrying in mines, hammering at forges, and presiding over presses, boilers, and machines. On one side are two figures which, as they require explanation, are of course allegorical. They stand for Utility and Art, and between them—for they are not yet united!—are flowers and fruit, some arabesques, and a bronze cornice. Within this Court are stored cumbrous articles difficult to group, as a monster bellows large enough to re-kindle Stromboli, a statue of Boadicea and her unmarried daughters, salvers and caskets and electro-plated falsities trying to look whiter than silver, and steel-pens in devices, and a thousand articles of luxury that we only wonder how Solomon could do without.

The Stationery Court, designed by Mr. Crace, is more remarkable for its tasteful fittings than for its actual construction. It is of oak-work, with white leafings, and, inside, is rather heavy with chocolate colour and a white and olive border, and pale-coloured pannels, and red and black vandykings. Here, also, there are frescoes of Cupids writing and reading,—much more busily and usefully engaged than Cupids generally, we fear, are or ever will be. Not to mention carved birds and walls of photographs, with their smart and cunning faces, we only call attention to the artistic taste visible in the colour-sellers' stalls. The stars of brushes, the rows of rainbow-tinted powders and glittering ores, are enough to tempt a Mohammedan to turn artist.

Sir Charles Barry's Court for Printed Fabrics is scarcely more than an elegant shop; but Prof. Semper's Court for Woollen and Mixed

Fabrics is more ambitious. It is entered through a low, semi-circular doorway in the nave. Two allegorical figures look at you like detectives as you enter. The two side entrances—rather heavy, it must be confessed—are imitation oak, and are hung with golden fleeces (the fleece is a good emblem of modern trade), supported by unnecessary and uncalled-for Genii, who are also filled up and bolstered out with fruit, which a decorator generally throws in not merely *ad libitum*, but too often *ad nauseam*. The chief entrance is a high arch, fitted up on each side with cases. Round the Court are small pannels, representing the process of manufacture, honestly and unaffectedly rendered. The ceiling is ornamented with those plants which are useful to man, or that skilful variety of man, the manufacturer. More golden fleeces, some cinque-cento arabesques, medallions, escutcheons, and the names of our weaving and spinning towns, complete the decoration,—some of which, like Sheridan's beer, are common table, and some lamen-table.

The German Glass Court, though really only a private shop, all windows, deserves praise for the taste of its practical, yet elegant, fitting-up. Rich Bohemian glass, wine-stained and gold-leaved, shines with the dyes of the chemist's vintage. Slender goblets, frail as dew-drops—chalices of crystalline snow—lamps hid with flowers—are piled up in fragile pyramids, beautiful with luminous colours, or chaste in the purity of none. If all Germans had such taste, English Art would not long remain unpatronized and neglected.

A review of these Courts gives us new conceptions of the possibility of shops. We see that they need not be mere booths, cellars, dens, or sheds. To see the colour of silks we need light; to judge of cloths and velvets we want room and air. Tradesmen should study Nature's effects, and learn how hard she tries to please us, with how great art and with how great success. What Nature does is a proved, sound, tried thing, and may safely be followed. If she puts a purple violet between green leaves, a tradesman may be sure purple and green silks hung together will attract a lady's eye however ignorant she be of Art. If Nature lavishes on us crowds of marigolds, and our gardener successfully contrasts them with purple candytuft or groups of iris, the ribbon-maker may know that such juxtapositions are beautiful, and always will be. The rainbow is no chance work, but the great result of laws whose workings do not by accident impinge on the Beautiful, but are indeed founded upon it.

While the world lasts, the shopkeeper with the most taste in laying his traps will snare the most birds. He must know the laws of colour, for no tradesman can be more anxious for a customer than Nature for a lover and a worshipper. With matchless art all the tints and tones of painters have been anticipated in this fish's fin and that bird's plume. Titian's breadth, Giorgione's tone, Mieris' finish, were all in Nature first, or they could not have been in man secondly. In tropical birds there are patterns for greens richer and more gorgeous than any that a Cleopatra ever wore. In a starling's neck there are jewel lights which no shot silk will ever equal. In groups of Indian flowers there are contrasts undreamed-of at Manchester or Coventry, and beyond all the capability of man's 4,000 years of painful invention. Nature loves colour, and not buff and black; she is continually falling into pictures more wonderfully composed than Raphael ever conceived. She is daily in our streets assuming attitudes more beautiful than the Apollo or the Venus. Let Trade, then, fly to Art, and ask her to look over his books, and help him in filling the till.

FINE-ART GOSSIP.—The Corporation of the City of London have passed an address to the Lord Mayor, praying that the portrait by Mr. Hart, now on view at the Royal Academy, may be placed in Guildhall.

Messrs. Maclean have now on view two sketches of Sebastopol, which are of no common interest. They have been seen by the Queen, and are about to be lithographed. As works of Art they are naught; being dry, scratchy, rather confused ground plans, or engineers' drafts, executed in

a very exact, military and business-like manner, tolerably shapely, but, on the whole, tottery and feeble. As affidavits, however, they are of historical importance and unusual interest. The one represents the state of the city before the siege; and the second its condition after the "grand crash" of the diabolic fire. This gives them an epical dignity, and renders them precious in the eyes (still red too many of them,) of all Englishmen. The first of these drawings was made in 1848 by Capt. Simeonoff, the Russian draftsman of the Sebastopol Ordnance Office. This, therefore, is not only correct, but official (delicious word!). The second was sketched on the spot by Mr. Whittock and Senhor Vasilkevitch, a Polish artist, who had resided in the city, and who, perhaps, rejoiced in portraying the downfall of Moscow's enemy; and, like the poet's goddess, "shrieked" when it fell. To tell the truth, the place is a dull place, and not very fit for the artist. Providence will sometimes choose dull places for its great events. Here we have a coronation and a death-bed. We see the city of forts and palaces, proud beneath the sun, with the horizon of blue sea, open hills, and villages and towers. There are Karabelnaia, and Sievernaia, and the great pillared theatre, and the Armenian Cathedral, and the port and Arsenal, and the forts Constantine and Alexander and Nicholas sleeping in grim strength. We see the freestone quarries of the White Cliff,—the military roads cut in the soft red sandstone,—the steppes covered with coarse short grass,—the great harbour sheltered by hills,—the aqueducts,—the Mamelon and Malakoff, like twin giants,—the avenues of trees,—the domes and palaces and monuments. The quays and boulevards stand firm and sure, the red roofs and green cupolas are bright and perfect. From the bronze gallery on the Kosarsky cenotaph we see no enemy and hear no gun. Now turn to the reverse picture,—the city is smitten and laid low, thirteen habitable houses alone remain, the soft stone walls are cullendered with shot, the black walls bend and shake, the bridges are broken down, the masts of sunken vessels rise like reeds through the wave,—ramparts are crumbled, roofs stove in,—all is blood and fire and vapour of smoke. In a common ruin has sunk tower and dome,—the streets are grooved and ploughed with ball, and spattered and broken up with bursting shells. Fort Paul is a deserted heap of stones; the Malakoff a red earth-heap; the Mamelon a rubbish pile of sticks and baskets. Thousands of lives and millions of gold have been expended to produce this change,—really to erase one obnoxious city from the Russian map; and truly a pretty strong and deep red line has been drawn across it.

The following circular has just been issued by the Executive Committee of the proposed Exhibition of Art-Treasures at Manchester next year, and is signed by Mr. Thomas Fairbairn, the chairman.

I respectfully invite your attention to the character and objects of the "Exhibition of Art-Treasures" which will take place in Manchester in 1857, and solicit your aid in rendering its attractions worthy of our national wealth in every department of Art. Unlike in this respect to the collections of Continental nations, the treasures of the United Kingdom are for the most part dispersed in the hands of private collectors and patrons of Art; and, however great the liberality of their possessors, it is inevitable that many of the choicest works must remain unknown to the vast majority of even the educated classes of society. Our design is to exhibit in one building not only examples of the chief works of all the great masters of painting and sculpture, both of the ancient and modern schools, but specimens of artistic excellence or of antiquarian interest, illustrative of the past and present state of Art in every quarter of the world; and we contemplate the compilation of a Catalogue which will leave a permanent record, useful alike to the artist and to the patron of Art, and interesting to every observer of the intellectual progress and refinement of nations. It is obvious that such a design can only be worthily accomplished by the generous co-operation of all who have the means, at a temporary personal sacrifice, of affording a gratification of the highest and purest nature to many thousands of their fellow-countrymen. We have already received liberal promises of support, and I have the honour to inclose a copy of a letter addressed to the Earl of Ellesmere, the President of our Association, by H.R.H. Prince Albert, evincing a cordial interest in the success of this undertaking, and enforcing by arguments that command an immediate assent the course by which alone that result can be secured. It is for no merely local objects that this enterprise is commenced; but with an earnest desire to contribute to the elevation of the national taste and the mental cultivation of the people, the City of Manchester is prepared to perform her part, by providing all the means for

conducting an "Exhibition of Art-Treasures" on a scale hitherto unattempted in this kingdom; and the Committee appeal with confidence to yourself and to the Public generally, for encouragement and support in the arduous task imposed upon them. Should your reply be favourable you will receive further communications from the Committee, naming the gentleman whose duty it will be to consult your wishes on the subject, and select such contributions as may, from their intrinsic excellence or relative importance, appear best adapted to the design of the Exhibition. In conclusion, I have only to add that no pains nor expense will be spared to ensure the perfect safety of all Works of Art confided to our charge.

Those who wish to copy or study the pictures at Hampton Court will find a very different spirit dominant there to what the Art-student formerly experienced. Permission is now only granted to copy some particular picture, which must be specified, together with its number, by the applicant. A card available for the term of two months is then issued bearing the permission. These more stringent regulations were prompted by the wanton damage that was committed upon five pictures last year. Such restrictions, however, will not tend to guard against such mischief, but greater activity on the part of the attendants in parading the rooms would have better effect. Many of the apartments are left without a keeper for a considerable time, and from the peculiar construction of the building each room is like a great recess approachable only from one corner, so that a mischievous shelter is afforded. Aviary-like wiring is spread beneath the railings so as to baffle any attempt at closer gazing than is assigned to the multitude, and even artists with permission to copy are not all allowed to pass within the fence. There yet remains a strange intruder in the withdrawing-room of Wolsey's Hall in this same palace. In the rich recess of the gaily decorated window is a marble statue of a reclining female figure. Can it be by any sarcasm that this famous Canova portrait in *pursu naturæ* is introduced into the Churchman's chamber? There is no name or inscription on it; but such a subject is as strangely at variance with the rich German hangings and painted roof as the model of the Indian Government house, elephants and all, which graces the same apartment. The former would be better hidden among the curtains of one of the bedrooms, or, if worth anything as a work of Art, transferred to Marlborough House, where many of the most historical pictures seem to have been already transferred. The latter should be restored to one of the side-rooms of the William the Third's part of the palace. Those who desire to copy a picture must address the Chief Commissioner of Her Majesty's Works and Public Buildings, 12, Whitehall Place. The same process will, of course, apply to Windsor Castle.

The statue of General Derooy, which the Bavarian army has had erected to the memory of its gallant leader, will be solemnly uncovered at Munich on the 18th of August, the anniversary of the Battle of Polozk, in which Derooy found a hero's death. The monument will find its place in the new fine Maximilian Street in which other statues of remarkable men will be erected later, and which altogether promises to become a new ornament of the first order to a metropolis more than rich already in works of taste and art.

Herr A. Wolff, the Berlin sculptor who has been commissioned by the King to make a *pendant* group to the celebrated Amazon by Prof. Kiss, to be placed in front of the Museum, has completed his task so far, after the labour of several years, that the clay model stands now completed in the studio of the artist. The group represents a youthful horseman on a fiery rearing steed, with the consciousness of victory in his face, and with arm and spear uplifted to deal the deadly blow to a wounded lion. Within another year the artist expects to have his work finished in plaster, after which it will be cast in bronze. Another work by the same sculptor, already completed in clay, and to be executed in marble, is a group in life-size, representing a soaring figure carried by two genii. The whole forms a candelabra, and has been ordered by the Grand-Duchess of Mecklenburg. We may mention in this place, that the Grand-Duke of Mecklenburg has sent a silver laurel wreath to be placed on the coffin of Countess Rossi (Madame Sontag).

MUSIC AND THE DRAMA

Clementi's Sonatas. Nos. I. to XXX. André's New Edition. Scheurmann & Co.

In one respect Time takes as good care of Musician as of Poet,—giving him a better chance than he awards to Painter or Architect. "Wind and weather" cannot corrode the forms and features of a score once on paper. "*Littera scripta manet*" is a truth that applies to a Palestrina as well as to a Pindar,—and we are disposed to cherish the comfortable fancy that in music there is little fear of that perishing which intrinsically deserved to live. The rude trials and venturings accomplished in the days before civilization and culture—the junction of science and imagination—had made the art an art; the manuscripts circulated ere printing was resorted to, are not comprehended, of course, in the above argument. Traditions, it must be owned, perish; but in all the relics of Music which exist the form, colour, and proportion are there, unaltered by Time, and thus within the power of Taste (if Taste be catholic) to appreciate, however remote the ancient form be from the modern fashion. The disposition to revisit and bring to light the monuments of Music is on the increase. We have lived to see the discoveries in which Mdlle. de Montpensier's *marmiton*, the Italian Lulli, conciliated his Southern instincts for melody with the French taste for dramatic pertinence, and thus laid the foundation of a noble school of opera, resuming their place in the admiration of collectors and connoisseurs, not as curiosities, but as pleasures by no means to be despised, even in our days of meretricious exaggeration and exhaustion. Less extreme is the example now to be noticed. Still it is significant, as appearing at the very time when the counters of foreign music-shops groan beneath violent and chaotic productions, professing to be new, but, in reality, oldest of the old. A new edition of 'Clementi's Sonatas' is a real boon to the race of pianists.

Clementi was one of the dry Italians we have elsewhere pointed out—a composer to be ranged with Domenico Scarlatti, Cherubini, and Spontini. Such "dryness" as theirs, however, does not exclude beauty, but makes beauty ancillary to thought. At the other extremity of the scale stand such composers as Corelli, Pergolesi, and (in our own day) Signor Rossini; men with whom the fascinations of symmetry, colour, brilliancy without harshness, sweetness which should not cloy, stood first, and intellectual pertinence came second. Be our classification admitted or protested against, it is certain that any one having competent knowledge, who examines this series of Clementi's Sonatas, will be surprised, not merely by the science they display, but by a variety in form and invention, only paragoned by Beethoven's varieties. Let us illustrate this by specification.—In No. 3 attention may be called to the capital animation of the opening *Allegro*. The second movement, *un poco andante*, is as fresh as if Haydn had sung and said it (for there is *saying* as well as *singing* in Haydn's *andantes*),—the *Finale* is built on a theme alike graceful and important; and Clementi's were days when bustle, rather than such real consequence as belongs to grace, was sought for in *finales* (as, again, the works of the aforesaid Haydn exhibit). In No. 5, page 69, we find the progression used by Beethoven in his *B flat* Symphony (referred to in the *Athenæum* some weeks since), and, with it, an example of licence, when in Clementi's days must have seemed heterodox. The passage in question—bold and new enough to have made its inventor enamoured of it—is not repeated at the second part of the *Allegro*, as canon law ordained. In its place we have a *cadenza*, far freer than most of the improvisations (so called) with which modern *concerto* players work up their *Concertos*. No. 6 is the *Zauberflöte Sonata*. No. 7 († originally the

third of three dedicated to Miss Blake, the second of which, in *B minor*, is remarkable for its force and passion) may be especially commended for the sake of its *Adagio* and *Rondo*:—the former is not long drawn, but expressive, new, and bold (as the *burden-passage* of its last five bars will suffice to prove); the latter is capital as a mixture of sparkling and strict composition. No. 9, a *Sonata*, in *G minor*, is of a higher order still—a composition superb alike in its poetry and in its science. There is nothing in being for the pianoforte finer than its opening *Allegro con fuoco*, with its intimations and its meltings of figures, rhythms, *tempi*, one into the other (see especially pp. 137, 138). These are as felicitous and as free as the "breaking out" of the *Allegro* in Beethoven's 'Egmont' Overture, and the general tone of impassioned melancholy sustained throughout. The slow movement, too, is *suave* and noble. In No. 11, *F sharp minor*,—excellent throughout as an example of wild music—the *Presto* strikes us as having furnished possible aliment to Mendelssohn (compare it with the *Scherzo* in his Pianoforte Quartett in *B minor*). No. 12, in *F major*, might have been characterized as *alla Fantasia* by its composer. In his notes on Schindler's 'Life of Beethoven,' Prof. Moscheles calls attention to the recurrence of a three-bar phrase in common *tempo* in the 'Choral Fantasia' as one of Beethoven's inventions; but, if Clementi's *Sonata* was an earlier work, here we find the peculiarity anticipated with an effect of symmetry and strangeness combined, alike felicitous and quaint. The grandeur of outline in the opening *Allegro* in No. 14—the grace of the final *Rondo Vivace* in No. 15—the contrasts in the *Allegro con spirito* (No. 17)—the grace of the *Maestoso e Cantabile* (No. 18) all claim notice.—No. 21, in *E flat*, is throughout full of interest; and as a study of brilliancy and expression combined ranks high. The *Adagio* is one of Clementi's most largely-developed slow movements. In No. 24 the *Cadenza* (pp. 135, 6, 7) may be pointed out as one of those flights of fancy spontaneous enough to silence those who have been used to complain of the ancient masters of science as hide-bound, pedantic, and *rococo*. So far from this, they could be free in proportion as they were learned. The 'Chromatic Fantasia' of Sebastian Bach is fuller of notions and varieties than any ten caprices of modern times that we could name,—and who is more charming in melody than he could be in *Sarabanda*, *Gavotte*, or *Bourrée*?

These selected *Sonatas* of Clementi—to return to our immediate subject—will astonish many by the versatility, and contrast, and experiment they disclose, if examined as a body of works. And the edition does not yet include the author's Cherubini *Sonatas*, the third of which—his '*Didone abbandonata*'—will never be forgotten among pianists of the highest class,—while the second, a fiery and free composition in *D minor*, deserves to be restored to our chamber concerts. Whether these *Sonatas* be admitted to indicate that Clementi had the mine and quarry whence others have drawn ore, or the furnace in which he cast and refined the product of mine and quarry with mixtures and amalgams of his own, we repeat that, as a series of pianoforte poems, they stand next to Beethoven's. They are more various than Mozart's, more muscular, less mechanical than Dussek's compositions of the same form. They cannot be played or relished without the student's ideas of style being enriched—his knowledge of the capacities of form extended—and his mechanical command over his instrument strengthened.

NEW PUBLICATIONS.

Quatuor in Mi bemol, pour Deux Violons, Alto, et Violoncello. Composé par J. L. Ellerton. (Scheurmann & Co.)—We have so frequently recognized Mr. Ellerton's ambition as worthy, and indicated the point at which executive and expressive power have failed the amateur-composer, when he has been bent on the highest flights, that it will suffice on this occasion to point to this *Quatuor* as a fair average specimen of its maker's handiwork. We might recommend it as in the reach of amateur players, did we not know how

that fraternity are apt to disdain all such music as lies within their powers,—a natural, though a curious consequence of the disproportion betwixt the cultivation of intelligence and of mechanical dexterity, which appertain to many persons who have not devoted years to professional study.

Nocturne pour le Violoncelle, avec Accompagnement de Pianoforte. Composé par B. Hildebrand Romberg. (Ewer & Co.)—A pleasing *Cantabile*, in $\frac{3}{2}$ tempo, which will be welcome to violoncellists who are sure of their tone and tune: being in no other respect immoderately difficult of execution.

La Préférée, Caprice Mazurka. (Op. 29.)—*Valce Brillante.* (Op. 31.)—*The Naiad's Dream, Impromptu Etude.* (Op. 32.) By P. de Vos. (Cramer, Beale & Chappell.)—are among the *ephemera*, to name which is sufficient.—In *Variations for the Pianoforte on the Portuguese Hymn, 'Adeste Fideles,'* Op. 34, (Purday), Mrs. Mounsey Bartholomew adds another to the list; but whereas the trifles of M. de Vos are slight, hers is a serious one. To our thinking, the theme is only fit for such graver treatment by hands and feet as the organ affords, or for such scientific exposition as it received from the late Mr. S. Webbe, the younger, who, in emulation of Haydn's *andante* on 'God preserve the Emperor,' varied the Portuguese Hymn for a stringed Quartett.

We meet Mrs. Mounsey Bartholomew more advantageously than in her Pianoforte work, as authoress of *Polyhymnia: a Collection of Part-Songs and Gleees*, Books I. and II. (Op. 32 and 33.)—These are for three voices,—their composer advertising "that they may be sung by two sopranos and a *contralto*; or, if taken an octave lower, by two tenors and a bass." No doubt, they may,—but not so as to produce a grateful effect. This, in vocal writing, is only to be ensured by a study of the qualities of the voices: not of the notes which it is possible to enunciate, but of those portions of the register in which each is most *suave*, powerful, and expressive. This study, though it was well taken to heart by the Handels and Mozarts of Germany, and, latterly, by Mendelssohn, is wholly ignored by the majority of German writers of Part-songs,—whose manner Mrs. Bartholomew seems to prefer. This is not merely shown in her predilection for brisk movements, with a word to a note,—in her indifference to verbal euphony (shown by her setting such a line as

Scallous are whisking),—

but in a frequent disregard of the differences of temperament and *timbre* among the voices; and in the general permission cited by us. To give an instance:—No. I. Book I., "Hail, dawning Spring," would be almost toneless if led by a pair of tenors,—so low does the texture of the parts lie. A like discomfort was to be remarked as pervading the vocal part of Mrs. Bartholomew's oratorio, which impaired the success of that pleasing and clever work. It is useless, we suppose, for the moment, to plead that it is among Italian and not German models that the principles of symmetry and beauty in vocal composition are to be studied, whatever be the form selected for their application: but in proportion as the fact is lost sight of, so far also will one beautiful branch of musical creation refuse to flourish.

Dramatic Songs for Soprano, Contralto, Tenor, and Bass Voices, the Poetry carefully selected, the Music composed, by Edward Francis Fitzwilliam. (D'Almaine & Co.)—Sense, science, and self-respect may be found in most of Mr. Fitzwilliam's appearances as a composer, veined with a certain perversity which has, till now, stood betwixt its owner and complete success. We hoped that intercourse with the public might have wrought or worn out the vexatious vein in question; but there seems small chance of this, if we are to judge from the four-and-twenty vocal compositions before us.—Mr. Fitzwilliam's choice of words is not thoughtless so much as perverse; who but himself, for instance, would have thought of setting the lyric from Mr. Ainsworth's 'Crichton' as a bass *buffo* song?—In the name of experience let us ask him, what chance is there of its meaning reaching an audience, supposing it understood by the singers?—What, further, are we

† We intrude the above parenthesis because we imagine that the numbers on the title-pages of this re-issue do not represent the original numbers in the list of Clementi's compositions. It would be well if, in all such cases, the modern publisher would be more explicit in notification; since the matter becomes of historical consequence in a case like this, which involves the disinterment of a writer who may be suspected to have furnished suggestion to his contemporaries so largely as Clementi.

to say to an Englishman of intellect and reading who shall so disregard the accent of his own language as to set the word "puzzle," as Lord Eskgrove might have spoken it,—that is, with the weight on the second syllable "puz-zell"!—Observe, again, the huddled manner in which certain lines of Mr. Gerald Massey's War Song, 'There's life in the old land yet,' are disposed of; the mistake, in this instance, being doubled by the fact, that the rapid triplets with a word to a note, to which we object, are repeated in chorus. This is no hypercriticism: so long as composers exercise no discretion in what they select, and decline to study the cadences of the verse selected, there can be neither school nor style in the vocal music written, which will virtually correspond in art to the *lingua franca* emitted by Swiss, Maltese, and other folk who have no pure speech of their own. Then, we are sorry to find Mr. Fitzwilliam still cruder in modulation and more careless of the convenience of his voices than one should be, so practised as he is now—and so able to write with purity. The composer of so capital a song as 'Gude nicht and joy be wi' ye a' must not be allowed to nod or lose himself in conceits, without remonstrance from those who have watched his career with interest and hope. That we have done so no reader of the *Athenæum* needs to be reminded.

We shall merely transcribe the titles of a few miscellaneous songs:—"I heard thy fate without a tear," and *Tears of the Night*, by J. L. Ellerton (Schott & Co.),—*The Dying Child*, by E. Silas (Cramer & Co.),—*The Gift of Song and Deep in the Forest*, by Venie Medhurst (Chappell),—*The White Dove*, by Henry Roe (Shepherd),—*Welcome, Guards*, by A. M. Carroll, *Little Dorrit's Vigil*, by G. Linley (Addison),—*Farewell! Dear Soldier Boy*, written by Mrs. Norton, composed by Frank Mori, *Norah Bawn*, by J. P. Barratt, *The Captive of Agincourt*, by G. A. Macfarren (Cramer & Co.).

Some Service-music is next to be noticed. First in right of its scale and the ambition of its composer, stands a *Morning and Evening Service*, composed for *Carlisle Cathedral* (Op. 25), by W. T. Best. (Cocks & Co.)—Here we find the usual amount of learning and cleverness which our redoubtable organist knows so well how to display; but less mitigation of his usual harshness of outline and crudity in filling-up his compositions, than might have been hoped for.—*Thirty-three Psalms and Hymns, of different Metres, in Score for Four Voices*, &c., by the Rev. John C. Crosthwaite (published by subscription), form by no means the worst collection of amateur psalm-tunes in our acquaintance.—*The Church of England Choral-Book: containing Eighty-three New and Seventeen Popular Old Tunes*, &c., by F. Weber, Organist at the Royal German Chapel, St. James's Palace (Simpkin, Marshall & Co.) carries its own criticism on its title-page. The Church of Luther in Germany has its *Chorals*,—the Church of England, its "psalm-tunes,"—just as a *Lied* and a song are separated by their nationality. Though the "Psalm and Hymn Books of the Society for Promoting Christian Knowledge" have been laid under contribution and adaptation for the words, a certain Germanism of style—in cast of air, metre, and harmony—may be traced throughout this collection, separating it characteristically from many of its compeers,—separating it, however, also from the chances of its finding a general congregational or choral acceptance in such churches of England as are not German chapels.

Last of all, for the present, must we notice Mr. Bithell's *Half-Yearly Course of Lessons and Exercises in Singing* (Tacey), to point out that for a professor, professing to be compendious and comprehensive in his procedure, he loses space and time in useless definition (*vide* the opening paragraphs on "the stave" in Lesson the First).—Belonging to a totally different family of print and paper is Miss Ellen Glascock's *Imperial Prince's Galop* (Addison & Co.), with its title-page made up of a silver dove, a pair of gay flags, red, white and blue, and a gold crown.

THE ITALIAN OPERAS.

OUR summary this year, after the closing of the rival Operas, will be a recapitulation of old truths rather than a retrospect of any such achievements as make lovers of music glad and hopeful. Never was season, in our recollection, so full of stir, so void of creditable novelty. Mr. Lumley has produced only three artists—Madame Alboni, Signor Belletti, and Calzolari—worth hearing. The exhibition of these, the production of 'La Traviata,' the triumphs of Mdles. Piccolomini and Wagner, and the unaccounted for disappearance of Madame Albertini, after a *débat* apparently as triumphant as theirs, make up the tale of the *Haymarket*,—a tale of musical dearth and imperfection, let the appearance of popularity be what it may.

Had the dearth and imperfection been owned as such—had the engagements been apologized for as the best which could be presented under difficulties, the curtain might have been allowed to fall over *Her Majesty's Theatre*. But the song of triumph was never louder in misrepresentation of its misdeeds, even in the days that are gone. Never was the abuse of fine language, in mystification of the public, more unscrupulously accompanied with private abuse of those who have been unable to dispense with music in a musical theatre, and who have declined to join the chorus of praise that has been vented in honour of artists (so called) who have never mastered the alphabet of their art. In defence of what is good and true, then, and in instruction of distant readers, it is necessary to re-state the case.

When "style" and "vocalization" are talked of as so many antiquities belonging to a past time, the talkers forget their logic. What is vocalization but command of the voice?—the same command that gives the violinist his power to play, or him of the trombone to shake on *double D*, if M. Meyerbeer exacts it. Let composers write plainly or ornately, the singer who cannot sing what good vocal composers have written is no more a singer than the violinist would be a violinist who simplified the winding-up of Cherubini's 'Anacreon' Overture, and who, on being requested to shake, declined it, as a concession to obsolete prejudice. Tried by this law, neither Mdle. Piccolomini, as Italian, nor Mdle. Wagner, as German, deserves the name of singer. These ladies have given the public something else, we know; but that has been something apart from music, not in addition to it. Mdle. Piccolomini has true instincts as an actress; and, as we have said, if not "hampered by music," might go far, especially in comedy. She might, too, it is possible, by study, improve the management and accomplishment of her voice, late though it be for one already enthroned as a goddess. Of amendment in Mdle. Wagner we have less hope, since she has become famous in Germany during a period of contempt for the singer's art; and though theoretically she may not share the scorn, since she dashes at all the difficulties and brilliancies which other *prime donne* have mastered, her want of practical study, just knowledge, or due public appreciation, permit her to present the dashing for the deed; and this with a courage which will be proof to reproof so long as hands are clapped and *bouquets* rain from the Opera Olympus.—We have already spoken of 'La Traviata' as an opera.

The *Lyceum Theatre* has been, perforce, on provisional allowance,—small novelty having been possible there. Under circumstances, it is much to say that the excellence of the *Royal Italian Opera* performances has not deteriorated owing to the diminution of scale on which they have been given. It is pleasant to record, in honour of our connoisseurship that this completeness has been well recognized. That Mesdames Bosio and Nantier-Didice have advanced in favour,—that Madame Griot and Signor Mario have had fewer "bad nights" than they must have had in a larger theatre, and in M. Meyerbeer's operas,—that Madame Devries has appeared,—and that Signor Neri-Baraldi has been tried,—are the facts which complete the record. On the whole, Mr. Gye, well supported by his artists, has so far weathered his dif-

ficulties sensibly and courageously, without make-shift, or complaint, or appeal in *forma pauperis*; and we think this will not be forgotten by the public. Meanwhile, report is singularly wild and busy. "They say" that Mr. Gye's new theatre will never be built—that Signor Costa and the band and the chorus are to be re-installed in the Haymarket next year, as joyously and cordially as if no schism had ever existed. "They say!"—what say they?—let them say!"—We believe in none of these tales: in the last the least. Wherever the best music is, in England, there will be the best public, gentle and simple,—let who will manage—let what will, in the shape of influence, be brought to bear on artists or journalists.

STRAND.—A new drama was successfully produced on Monday, entitled 'That House in High Street.' It is in three acts, and appears to possess originality and vigour. The principal part is performed by Mr. Stuart, the tragedian, who is also reported to be the author. The action turns upon the state of mind of one Colonel Maitland, who, suffering from remorse for having forsaken a lady whom he had promised to marry in early life, betrays so many mental aberrations that he is suspected of insanity by his family physician and the inmates of his household. Moreover, he affects misanthropy, while he is secretly benevolent. He is particularly liable to absence of mind, and puts notes into his hat, and spoons and napkins into his pocket,—all arising from the confused state of his feelings. His charity is particularly excited for a young ensign of the same name with himself, whom he wishes to marry to his supposed daughter; but his suspicions are excited by the young man's mysterious visits to "that House in High Street." Scenes of violent altercation take place, in which peculiarities of temper are very skillfully exhibited on both sides. At length, the mystery is cleared up. The young man is his own son, and the object of his visits the lady whom the Colonel had so shamefully deserted. On the other hand, the young lady to whom the Ensign has been affianced turns out only to have been his ward, the child of a former partner in a foreign house. The dialogue of this new drama is far above the average merit of such pieces, and rises in some places into singular force. Altogether, the piece and the acting are both deserving of public attention. The situations are, in fact, singularly exciting.

MUSICAL AND DRAMATIC GOSSIP.—The Surrey Garden music has subsided to the habitual flow of M. Jullien's Concerts, which, as having a form and colour of their own, matching well with their locality, please us far better than attempts at 'The Messiah,' 'Elijah,' and such grave works, demanding a public graver than a monstrous assemblage curious to taste the new champagne, and looking restlessly forward to the rockets, Catherine wheels, and *bouquets* of golden fire, which shall be discharged after the "Amen" has been hurried to its close. It is pleasant to see how heartily the music is enjoyed,—the classical overtures and fragments by many; the *pot-pourris* and *polkas* by all. The orchestra is good, and sounds well in its new abode. Madame Gassier, too, is the nightingale of nightingales for a Surrey cage. A little more finish would make her a really brilliant singer:—as it is (to illustrate by a metaphor) her *electro-plated* ornaments are so gay and profuse in taste, and shine so little less brightly than the real metal, that they attract a vast and restless audience almost as well as brocade and festoon-work, finer in taste, sharper in finish, and more delicately precious in material might do.—When it is lit up and peopled at night, the Concert Hall looks very gay. The somewhat disproportionate effect of height, narrowness, and tight enclosure which the interior presents may at any time be corrected, by the judicious introduction of colour, let this only take the form of a tint richer than white in the coved ceiling and on the walls.

Our friends out of London will naturally inquire into their chances of autumn entertainment, now that the metropolitan spring and summer are over. A contemporary promises Mdle. Piccolomini and "a powerful company" to play opera in the pro-

vinces in the interval betwixt the close of the London season and the opening, in October, of the Paris Italian Opera, where she is engaged to appear.—We read that such of the Italian vocalists as are not bespoken to sing at H.M. the Czar's coronation are about to be combined in a concert-troop, under the auspices of Mr. Beale.—The advertised intention of "reciting" entire operas in the orchestra, and without action, is a scheme more singular than well fancied: at least, if modern opera-music is to be performed,—which in ninety bars out of the hundred is good only so far as meaning is given to it by the action of the singer and the stage-business going on.—We are, thirdly, told that the Amateur Pantomimists, who are acting for the "Fielding Fund," intend to edify the provincial towns during "the long vacation."

The race of musical monsters is on the increase. Whereas animal *mammoths* and *behemoths* only exist in mute and moveless plaster on the capes and islands of the Crystal Palace pond, leviathan organs are springing up here and there, to suit our modern taste for concert-rooms as vast as parishes and concert audiences as numerous as the armies of many a minor German State! We heard the other day that the gentlemen of Leeds are intending to have their big organ:—this, when completed, if grouped with the organs of Birmingham, York, and Liverpool, will make a quartett not rivalled in scale by any four in that Paradise of mechanical devices, the Kingdom of Holland. It is of small use to swim against the stream—to advocate a temperance movement during a period when enterprise and exuberance are the device of the hour; but the disproportion betwixt expense, usefulness, and effect in the case of organs overgrown beyond certain limits must strike every one conversant with the subject. The number of days in the year in which these giants are to be found with every limb, sinew, and breath in *playable* order would be a curious matter for collection. The emulation which belongs to real love of Art—the ostentation which quickens a spirit of vieing—stand on totally different feet. The issue of their progress will be totally different.

The success of Madame Ristori in Liverpool and Manchester has been great,—and a contemporary announces that she may possibly give some more representations there ere she returns to the Continent. Rumour says, too, that it is her intention to have prepared a translation of one of Shakespeare's tragedies—we hope 'Antony and Cleopatra'—and a version of 'Fazio,' with a view to her future appearances in England.—Theatrical oracles announce the coming production at Liverpool of 'Tortosa the Usurer,' a tragedy, by Mr. N. P. Willis, published many years since, with Miss and Mr. G. Vandenhoff in the principal parts.—Mrs. Mellon (late Miss Woolgar) and Miss Fitzpatrick are said to be engaged as "leading ladies" at the *Lyceum Theatre*.

So few have been the signs of musical life given, of late days, by poor distracted Spain, that we read with surprise in this week's *Gazette Musicale* of an addition to the literature of the Art, in the form of a work on organs and organ music—'Musico-Organico Español,'—lately published (says the same authority) at Madrid, by D. Hilarión Eslava, Chapel-master to the Queen.

A pair of born Countesses (the fault is not ours if the announcement sounds ridiculous)—Mlles. Clara and Theresa Ponta—have appeared at the Munich Opera as *Romeo* and *Juliet*,—and, say the journals, with success. But the success of an advertised "born Countess," like the "thoroughbred" singing of amateurs, is always to be mistrusted.—Another unsuccessful tenor, M. Lucien Reynolds, has been tried at the *Grand Opéra* of Paris. Thither, too, like M. Roger, has migrated M. Puget, M. Roger's successor at the *Opéra Comique*.

A correspondent desires us to state that "Mr. Simpson's three-act comedy of 'Second Love,' which last week succeeded at the Haymarket Theatre, is not, as some contemporaries have surmised, a translation or arrangement of any French or German play famous or obscure, but a dramatised version, with modifications, of a tale entitled 'Pauvette,' published by Mr. Simpson himself, some years ago.

A writer who considers Madame Amedei to be injured by the last criticism in the *Athenæum* on 'Lucrezia Borgia,' [ante, p. 902,] and who has forwarded to a correspondent a reprint of part of a paragraph from this Journal for January, 1854, [No. 1369], in proof, that we are inconsistent in having lately condemned what we formerly praised, is invited to complete the paragraph by quotation. After doing justice to the Lady's voice, it was added:—"As an artist Madame Amedei displays more animation than science or finish."—Let us further refresh this ill-advised advocate's memory, by calling attention to a second notice published only a fortnight later, —February 11, 1854, [Athen. No. 1372]—in which Madame Amedei was spoken of as "incomplete as a singer"; and in which "the empirical pushing," then, as the other day attempted on her behalf, was protested against as a disservice to her. It is owing to the Lady's neglect of good counsel, and not to our inconsistency, that her voice, for want of due study, proves now less effective on the stage than it was a couple of years ago in a concert-room;—it is the persistence in mistake of her false friends which again brings her name into the *Athenæum* less favourably than it ought to have figured there.

In the place of the late Adolphe Adam, M. Ambroise Thomas has been named Professor of Composition at the *Conservatoire*.

MISCELLANEA

International Congresses at Brussels.—Some confusion seems to have arisen from the circumstance that two international congresses are shortly to be held at Brussels; the one, for improving the physical and intellectual condition of the working classes, to be opened on the 15th of September, the other, for promoting the principles of free trade, to be opened on the 22nd of the same month. The latter is intended to bring together documents of every kind tending to elucidate the manufacturing and commercial economy of nations, especially in relation to their mutual intercourse. The other is intended to induce a better knowledge of the actual condition, wants, and resources of the industrial population in various countries, and to encourage the adoption of the most practical means for improving their health, comfort, and intellectual development. With this view it will be connected with an exhibition of articles of domestic and sanitary economy, which is to be opened on the 25th of August, and to be closed on the 5th of October. This exhibition will, it is hoped, lay the foundation of a permanent Economic Museum. A Committee has been appointed by the Statistical Society of London in aid of the Brussels Philanthropic Congress, while the Society of Arts has familiarly undertaken the furtherance of the Economic Exhibition.

Scientific Voyage round the World.—The *Moniteur de la Flotte* announces that the Russian Government is about to have a scientific voyage executed round the world, the direction of which has been confided to one of the most distinguished officers in the Russian navy. This will be the thirty-ninth voyage round the world which the Russians have made since 1803. The first took place under the command of Capt. Krusenstern, in the corvette *Nadejda*, and which lasted from 1803 to 1806. The most celebrated voyages, after that of Krusenstern, were those of Golovine, in the *Diane*, from 1807 to 1809; Lazareff, in the *Souvarov*, from 1813 to 1816; Kotzebue, in the *Rurik*, from 1815 to 1818; Vassilieff, in the *Dé-couverte*, from 1819 to 1822; Wrangel, in the *Hélène*, from 1825 to 1827; Lutke, in the *Senid-vine*, from 1826 to 1829; and Schantz, in the *Amérique*, from 1834 to 1836. The last was that performed by Neveskoi, in the *Baikal*, from 1848 to 1851. All the officers who commanded these vessels have become admirals in the Imperial navy. The present expedition, which will be composed of two corvettes, is to leave Cronstadt in September next.

TO CORRESPONDENTS.—An Old Subscriber.—N. T.—E. R. M. A. B.—N. K.—M. J. L.—A British Officer.—J. C.—J. H. —received.

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In the APPARATUS DEPARTMENT of this Establishment every kind of first-class Photographic Apparatus may be seen, including CAMERAS, FOLDING and RIGID, of superior construction.—JOINTED and other STANDS of the best make.—PRESSURE-FRAMES—GLASS BATHS, arranged for carrying the Silver Solution, thus dispensing with the use of a Bottle and Funnel.—GUTTA-SERENA BATHS.—ditto ditto, for Plates up to 15 by 15 inches.—JOINTED LEVELLING STANDS and SPIRIT LEVELS.—FRENCH and ENGLISH WEIGHTS in Sets.—COLLODION ALBUMENIZERS, for treating the Plates with facings.—PNEUMATIC DITO.—PLATE CLEANERS.—COLLODION GLASSES.—PLATE GLASS, all sizes, beveled edges, and Boxes.—A Choice Collection of PASSPORTS, made expressly for this house, from original patterns.—ALBUMENIZED and other PAPERS, FRENCH and ENGLISH.—A SUPERIOR NEGATIVE PAPER.—A great variety of GLASS, PORCELAIN, and GUTTA-PERCHA DISHES.—PORCELAIN DISHES for whole-sheet Canons.—Also a large Assortment of ROSS'S PORTRAIT and LANDSCAPE LENSES, and every requisite for the practice of Photography. Full Instructions for Use, GRATIS, with each Pint Bottle of THOMAS'S Xylo-IODIDE of SILVER; also Instructions, GRATIS, with the HYPO-COLOURING BATH.—Maker of the CYANOGEN SOAP, CRYSTAL VARNISH, &c. &c.

UNITED KINGDOM LIFE ASSURANCE COMPANY.

CHAIRMAN—CHARLES DOWNES, Esq.
DEPUTY-CHAIRMAN—THE HON. FRANCIS SCOTT, M.P.

SPECIAL NOTICE.

LANDED PROPRIETORS, TENANTS, FARMERS, and AGRICULTURISTS generally, are invited to examine the Tables of Rates of the UNITED KINGDOM LIFE ASSURANCE COMPANY, Established in 1834, which will be found more advantageous than those of most other companies; at the same time, Parties insuring with it do not incur the risk of Copartnership, as is the case in Mutual Offices.

Upwards of Five Hundred and Ninety-one Thousand Pounds (including Bonuses) have been paid to Widows, Children, and other parties holding Policies with this Company, which have become claims by death since its formation.

Thirteen Thousand Pounds per annum has been the average of new Premiums during the last seven years.

The Annual Income exceeds One Hundred and Twenty-five Thousand Pounds.

Income Tax abated in respect of Premiums paid on Policies issued by this Company, as set forth by Act of Parliament.

All Forms of Proposals, &c., to be had, on application, at the Office, 8, WATERLOO-PLACE, PALL MALL, LONDON; or from the Agents established in all the large Towns of the Kingdom.

E. L. BOYD, Resident Director.

J. SOLOMON'S Wholesale American, English, and French PHOTOGRAPHY and OPTICAL WAREHOUSE, 21, Red Lion-square, London. New Catalogues and Prices now published, and given free on application.

WILLIAM BOLTON begs to call the attention of Photographers to the various preparations manufactured by him for photographic purposes, especially his Collodion, Positives and Negatives, pure Neutral Nitrate of Silver for Negative Bath, Chloride of Gold, Crystal Varnish, Cyanogen Paste, &c.; also to his Stock of Photographic Papers, by Turner, Canson, Towgood, and other makers. Sole importer of the genuine German Paper for positives.

Photographic and Chemical Apparatus; lists to be had on application.

WILLIAM BOLTON, Operative and Photographic Chemist, formerly DYMOND, 146, Holborn-bars.

UNION BANK OF LONDON.—CIRCULAR

NOTES (value 10l. and upwards, free of charge for stamps) and LETTERS OF CREDIT, payable at all the principal cities and towns of Europe and elsewhere, are issued at the Head Office and Branches, as follows, viz.:

Head Office, 3, Princes-street, Mansion House.

Regent-street Branch, Argyll-place.

Charing-cross Branch, 4, Pall-mall East.

Temple Bar Branch (Temporary Office), 200, Fleet-street.

W. W. SCRIMGEOUR, Manager.

SUN LIFE ASSURANCE SOCIETY, LONDON.

Policies effected with this Society now, will participate in FOUR-FIFTHS OF 50 PER CENT. of the Net Profits of the Society, according to the conditions contained in the Society's Prospectus.

The Premiums required by this Society for insuring young lives are lower than in many other old-established Offices; and insurors are fully protected from all risk by an ample guarantee fund in addition to the accumulated funds derived from the investments of Premiums.

Policy Stamps paid by the Office.

Prospectuses may be obtained at the Office in Threadneedle-street, London, or of any of the Agents of the Society.

CHARLES HENRY LIDDERDALE, Actuary.

ESTABLISHED 1824.

SCOTTISH UNION ASSURANCE COMPANY.—LONDON, EDINBURGH, and DUBLIN.—IMPORTANT

NOTICE.—DIVISION OF PROFITS.—Persons lodging Proposals for Assurance on their Lives, at the Chief Offices or with any of the authorized Agents of the Company, on or before the 31st July, will be entitled to participate in the profits to be declared in December next.

Examples of Additions already made to Policies of 1,000, which have been 17 years in existence.

Age when Assured.	Additions.	Total Sum payable in case of Death.
30	£250 1 6	£1250 1 6
35	284 2 6	1284 2 6
40	320 6 11	1320 6 11
45	367 11 0	1367 11 0
50	381 18 7	1381 18 7

Averaging upwards of 14 per Cent. per Annum.

The security of this Company is undoubted; and the liberal terms and conditions upon which its business is conducted are fully detailed in the larger Prospectus, which with all necessary forms and information may be obtained at the Office, 37, Cornhill, London.

June, 1856. F. G. SMITH, Secretary.

AMICABLE LIFE ASSURANCE SOCIETY,

30, Fleet-street, London.

Incorporated by Charter of Queen Anne, A.D. 1706, and empowered by Special Acts of Parliament, 8 Vict. c. 8, and 17 Vict. c. 12.

Directors.

Francis George Abbott, Esq.

Robert Obbard, Esq.

Benjamin John Armstrong, Esq.

George Ogden, Esq.

John Barber, Esq.

Mark Beauchamp Peacock, Esq.

Richard Holmes Coote, Esq.

James Pullan, Esq.

Charles Fildes, Esq.

Right Hon. Sir Edward Ryan.

Mr. Serjeant Merewether.

George Trollope, Esq.

Physicians.—Francis Boott, M.D., 24, Gower-street, Bedford-square; and Theophilus Thompson, M.D., F.R.S., 3, Bedford-square.

Solicitor.—Charles Rivington, Esq., Fenchurch-buildings.

Bankers.—Messrs. Gosslings & Sharpe, Fleet-street.

This Society has been established a century and a half, and is the oldest Life Assurance Institution in existence. Its principles are essentially those of Mutual Assurance, and the whole of the profits are divided among the Members.

Assurances are granted, if desired, without participation in Profits, at reduced rates of Premium, and upon every contingency depending on human life. No charge is made for Policy Stamps.

The Directors are empowered to lend money upon Mortgage of Freehold Estates, Annuities, Life Interests, and other approved securities.

Prospectuses and every information may be obtained at the Office.

HENRY THOS. THOMSON, Registrar.

STANDARD LIFE ASSURANCE COM.

PANY. Established 1823.
Constituted by Acts of Parliament.

Governer.

His Grace the Duke of Buccleuch and Queensberry.

Deputy-Governer.

The Right Honourable the Earl of Elgin and Kincardine.

LONDON.

Chairman of the Board.

The Right Honourable the Earl of Aberdeen.

Ordinary Directors.

Thomas H. Brooking, Esq., 14, New Broad-street.

John Griffith Frith, Esq., Austin-frank.

Alexander Gillespie, Esq., 3, Bute-court.

Alexander Macgregor, Esq., Upper Wimpole-street.

John Scott, Esq., 4, Hyde Park-street.

Sir Anthony Oliphant, G.B.

Francis Le Breton, Esq., 3, Crosby-square.

Manager.—Will. Thos. Thomson, F.R.S.E.

Resident Secretary.—H. Jones Williams.

Inspector of Agencies.—William Bentham.

EDINBURGH.—3, GEORGE-STREET.

LONDON.—30, KING WILLIAM-STREET.

THE NEW BUSINESS transacted by this Company during 1855 exceeded that of any Assurance Institution in the United Kingdom, the Sums proposed for Assurance during the year being.....£716,353 7 11

And the Assurance accepted.....£60,383 7 11

A BONUS was declared on 1st May 1856, varying from 27l. 18s. to 18s. per Cent. on the sums assured. This was the Fifth Declaration of Profits.

EXAMPLES OF BONUS.

Date of Policy.	Sum in Policy.	Total Bonus Addition to 1855.	Sum in Policy with Bonus Addition.
15th Nov. 1835	£1,000	£1,183 0 0	£2,183 0 0
— 1836	1,000	1,000 0 0	2,000 0 0
— 1837	1,000	232 0 0	1,232 0 0
— 1840	1,000	347 0 0	1,347 0 0
— 1845	1,000	174 10 0	1,174 10 0
— 1850	1,000	1,000 0 0	2,000 0 0

THE INCOME OF THE COMPANY is about a QUARTER of a MILLION.

NON-FORFEITURE OF POLICIES.

Important resolutions have been adopted as to Non-Forfeiture of Policies within Thirteen months from the date of payment of the premium under certain conditions.

SELECT ANNUAL RANCE COVERING

FOREIGN RESIDENCE WITHOUT EXTRA PREMIUM.

Policies of Five Years' duration are admissible to this class, at the discretion of the Directors.

SURRENDER VALUES.

A Liberal Surrender Value is allowed after payment of One Annual Premium for Policies on the With Profit Scale, and after three Premiums on the Without Profit Scale.

PERSONS PROPOSING TO EFFECT ASSURANCES are invited to examine these important and peculiar conditions by application to the Company's Office, where the fullest information may be obtained.

H. JONES WILLIAMS, Res. Sec.

London, 30, King William-street.

Copies of the Report of the Proceedings at the Meeting of 1st May, 1856, are now ready, and can be had at the Office.

WOOLNUGH'S EUNOTIE (or SOLID

BACK PORTFOLIO), from their superior advantages have been considerably patronized by the Music, Profession and the trade generally. To be had of Smith, Elder & Co., 65, Cornhill; and of the Inventor and Manufacturer, 6, Bateman's-row, Shoe-lane, Chancery.

FORGET-ME-NOT.—BREIDENBACH'S EVER-

LASTING BOUQUET, FORGET-ME-NOT, presents a charming combination of all the Spring Flowers known for their refreshing as well as lasting odours.

H. BREIDENBACH,

PERFUMER TO THE QUEEN.

167B, NEW BEDFORD-STREET, facing Fenchurch-street.

DO YOU BRUISE YOUR OATS YET?

Great Saving.—OAT BRUISERS, Chaff Cutters; Mangles, 500; Flour Mills; Farming Implements 20 per cent. lower. Repairs done. Book on Feeding, 1s.; ditto Cattle, at 3d. per copy, 2s. 6d.; ditto Bread Making, 1s. post free.—WEDLAKE & CO., 118, Fenchurch-street.

BEDSTEADS, BEDDING, and FURNI-

TURE.—WILLIAM BREIDENBACH'S Stock on show of Iron and Brass Bedsteads and Children's Cots stands unequalled either for extent beauty of design, or moderateness of prices. He also supplies Bedding and Bed-hangings of guaranteed quality and workmanship.

Common Iron Bedsteads, from 12s.; Portable Folding Bedsteads, from 12s. 6d.; Patent Iron Bedsteads, fitted with dovetail joints and patent sacking, from 17s.; and Cots, from 80s. each. Handsome ornamental Iron and Brass Bedsteads, in great variety, from 27s. 6d. to 15l. 15s.

A Half-Tester Patent Iron Bedstead, 3 feet wide, with Bedding, &c. complete.....£14 6

Bedstead.....£1 4 6

Chairs furniture.....£1 10 0

Pillcases, wool mattress, bolster, and pillow.....1 17 0

A pair of cotton sheets, three blankets, and a coloured counterpane.....1 5 0

Do complete.....£4 19 6

A double bedstead, same.....£6 15 9

If without Half-Tester and Furniture.....£3 13 9

Single bed complete.....5 5 9

Double bed, complete.....5 5 9

BATHS and TOILETTE WARE.—WIL-

LIAM S. BURTON has ONE LARGE SHOW-ROOM devoted exclusively to the DISPLAY of BATHS and TOILETTE WARE. The Stock of each is at once the largest, newest, and most varied ever submitted to the public, and marked at prices proportionate with those that have tended to make his Establishment the most distinguished in this country. Portable Showers, 7s. 6d.; Pillar Showers, 3l. to 5l.; Nursery, 15s. to 32s.; Sponging, 14s. to 32s.; Hip, 14s. to 32s. 6d.—A large assortment of Gas Furnaces, Hot and Cold Plunge, Vapour, and Camp Shower Bats.

Toilette Ware in great variety, from 15s. 6d. to 45s. the Set of three.

The late additions to these extensive premises (already by far the largest in Europe), are of such a character that the entire of Eight Houses is devoted to the display of the most magnificent stock of GENERAL HOUSE FURNITURE (including Cutlery, Nickel Silver, Plated Goods, Baskets, Brackets, Lamps, Gasaliers, Iron and Brass Bedsteads and Bedding), so arranged in Sixteen Large Show Rooms as to afford to parties furnishing facilities in the selection of goods that cannot be hoped for elsewhere.

Illustrated Catalogues sent (per post) free.

39, OXFORD-STREET, 1, 1A, 2, and 3, NEWMAN-STREET, and 4, 5, and 6, FERRY'S-PLACE, London. Established 1850.

DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, CHRONOMETER, Watch, and Clock Maker, by appointment to Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turrit, and other Clocks, Diploscopes, and Patent Ship's Compasses, used on board Her Majesty's Yacht, Ladies' Gold Watches, & guineas; Gentlemen's, Students', and other Watches, & 6s.; Church Clocks, with Compensation Pendulum, &c.

ELKINGTON & Co. PATENTEES of the ELECTRO-PLATE MANUFACTURING SILVER-SMITHS, BRONZISTS, &c. beg to intimate that they have added to their extensive Stock a large variety of New Designs in the highest Class of Art, which have recently obtained for them at the Paris Exhibition the decoration of the Cross of the Legion of Honour, as well as the "Grande Médaille d'Honneur" (the only one awarded to the trade). The Council Medal was also awarded to them at the Exhibition in 1851.

Each article bears their mark, E. & Co., under a Crown; and articles sold as being plated by Elkington's Patent Process affords no guarantee of quality.

25, REGENT-STREET, and 45, MOORGATE-STREET, LONDON; and at their MANUFACTORY, NEWHALL-STREET, BIRMINGHAM.—Estimates and Drawings sent free by post. Re-plating and Gilding as usual.

PAPER OF LINEN FABRIC.—WARR'S Letter and Note Papers are manufactured expressly for Steel Pens, on an improved principle, entirely from a Pure Linen Material, which renders their surface free from fibre, an advantage not possessed by any papers having Cottons, in their composition, a superiority of finish is also given without loss of strength, which the defect of a greasy surface, so much complained of, is completely obviated.—W. & H. WARR, Manufacturing Stationers and Printers, 63, High Holborn.

GLASS AND CHINA.—PELLATT & Co. have now on view at their large SHOW-ROOMS, Nos. 58 and 59, BAKER-STREET, PORTMAN-SQUARE, the Largest and Choice Stock of Glass and China in England, and all finished in plain figures, for cash.—MANUFACTORY and CHANDLER'S SHOW-ROOMS, HOLLAND-STREET, BLACKFRIARS.

OSLER'S TABLE GLASS, CHANDELIERS, LUSTRES, &c. 44, Oxford-street, London, conducted in connexion with the Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in great variety. Wine Glasses, Water Jugs, Goblets, and all other articles at exceedingly moderate prices. Crystal Glass Chandeliers, of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on hand. Furnishing orders executed with despatch.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH AND DEPOSIT BOXES.—Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Horsley Fields, Wolverhampton.

DR. ARNOTT'S SMOKE-CONSUMING GRATE, and SMOKE-CONSUMING COOKING APPARATUS, for their Specimens of which a First-Class Medal was awarded to F. D. ARNOTT, Esq., at the Paris Exhibition. By means of this Grate smoke chimneys are avoided, and an economy of from 40 to 50 per cent. is obtained in the consumption of fuel. It continues to give every satisfaction, and is now manufactured at prices commencing at 50s. To be seen in daily operation at their Show-Rooms, 42, Poland-street, Oxford-street.—A Prospectus with testimonials sent on application.

GLENFIELD PATENT STARCH, USED IN THE ROYAL LAUNDRY. And pronounced by HER MAJESTY'S LAUNDRESS to be THE FINEST STARCH SHE EVER USED. Sold by all Chandlers, Grocers, &c. &c.

SISAL CIGARS! at GOODRICH'S Cigar, Tobacco, and Snuff Stores (established 1790), 407, Oxford-street, London, near Soho-square.—Box, containing 14, for 1s. 6d.; 25, for 2s. 6d.; 50, for 5s. 6d.; 100, for 10s. 6d.; 200, for 20s. 6d.; 400, for 40s. 6d.; 800, for 80s. 6d.; 1600, for 160s. 6d.; 3200, for 320s. 6d.; 6400, for 640s. 6d.; 12800, for 1280s. 6d.; 25600, for 2560s. 6d.; 51200, for 5120s. 6d.; 102400, for 10240s. 6d.; 204800, for 20480s. 6d.; 409600, for 40960s. 6d.; 819200, for 81920s. 6d.; 1638400, for 163840s. 6d.; 3276800, for 327680s. 6d.; 6553600, for 655360s. 6d.; 13107200, for 1310720s. 6d.; 26214400, for 2621440s. 6d.; 52428800, for 5242880s. 6d.; 104857600, for 10485760s. 6d.; 209715200, for 20971520s. 6d.; 419430400, for 41943040s. 6d.; 838860800, for 83886080s. 6d.; 1677721600, for 167772160s. 6d.; 3355443200, for 335544320s. 6d.; 6710886400, for 671088640s. 6d.; 13421772800, for 1342177280s. 6d.; 26843545600, for 2684354560s. 6d.; 53687091200, for 5368709120s. 6d.; 107374182400, for 10737418240s. 6d.; 214748364800, for 21474836480s. 6d.; 429496729600, for 42949672960s. 6d.; 858993459200, for 85899345920s. 6d.; 1717986918400, for 171798691840s. 6d.; 3435973836800, for 343597383680s. 6d.; 6871947673600, for 687194767360s. 6d.; 13743895347200, for 1374389534720s. 6d.; 27487790694400, for 2748779069440s. 6d.; 54975581388800, for 5497558138880s. 6d.; 109951162777600, for 10995116277760s. 6d.; 219902325555200, for 21990232555520s. 6d.; 439804651110400, for 43980465111040s. 6d.; 879609302220800, for 87960930222080s. 6d.; 1759218604441600, for 175921860444160s. 6d.; 3518437208883200, for 351843720888320s. 6d.; 7036874417766400, for 703687441776640s. 6d.; 14073748835532800, for 1407374883553280s. 6d.; 28147497671065600, for 2814749767106560s. 6d.; 56294995342131200, for 5629499534213120s. 6d.; 112589990684262400, for 11258999068426240s. 6d.; 225179981368524800, for 22517998136852480s. 6d.; 450359962737049600, for 45035996273704960s. 6d.; 900719925474099200, for 90071992547409920s. 6d.; 1801439850948198400, for 180143985094819840s. 6d.; 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